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THE MOB VS. PENTHOUSE

Behind the biggest libel suit
in history: What happens when
a Cleveland racketeer
tries to go legit in California.

Page 6.

Finding the
**Best crab
at the best
price.** PAGE 15.

Behind
**The Giants
swindle**

WE'LL BE PAYING FOR
CANDLESTICK PARK UNTIL 1999.
PAGE 2.

Will a computer
replace the
**Berkeley
Women's
Center?**

COMMUNITY GROUPS ARE UP IN
ARMS OVER A NEW COUNTY
PROPOSAL. PAGE 3.

**The S.F.
judges are
out of
order**

THEY'RE DEFYING A FEDERAL
COURT ORDER TO STOP THE
GRAND JURY SPOILS SYSTEM.
PAGE 5.

**Winter
classes**

LEARN PUTONGHUA, PLAY THE
TANPURA, HIKE THE HIMALAYAS,
THROW A BLACK BELT, SABER
DANCE AND FILM IT ALL BY
ENROLLING IN WINTER CLASSES.
A SELECTIVE DIRECTORY OF 170
CLASSES FOR 1976. PAGE 11.



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Contractor Charles Harney leaped to prominence when he donated land at Candlestick Point to The City for the right to build the ball park. The deal was rushed through and construction quickly got under way.

—Roger Williams in “1958-1976: The rise and fall of the SF Giants,” San Francisco Examiner & Chronicle, Jan. 11, 1976.

Nice going, Roger. Ever since Curly Grieve, the Examiner’s sports editor, told all us plain folks 22 years ago that a baseball stadium and pro ball club could be had for \$5 million, I’ve been following coverage by your newspaper and the Chronicle. I thought I had read all the lies, deceit, inaccuracies, distortions and omissions that you jockstrap journalists had to offer.

But now, as the Giants prepare to walk out on San Francisco and the ball park provided for them, you have outdone them all, Roger. You have told your readers that Candlestick Point land bought by stadium contractor Charles Harney in 1953 for \$86,000 and sold by him four years later for \$2.7 million was a “donation” to the city. This caps off a 22-year performance by the Examiner to convince the people of this community that a ball park costing more than \$40 million has been

a profit-making venture for the city and county of San Francisco.

Ironically and depressingly, this culmination of the Examiner’s 22-year journalistic jockeying of some terribly depressing facts about the Giants’ ball park comes at a moment when public officials are finally admitting that public funds are being used to pay for Candlestick Park.

I have been trying to get public officials to admit that for 15 years. The mayor, the supervisors, the city controller and everyone in a position to know better has denied it. But last November, John Farrell, the new city controller, admitted to the supervisors that Candlestick went on the property tax rolls this fiscal year to the tune of \$435,000. Now Al Sekara, the chief accountant in the Utility Audits sections of the city controller’s office, goes one step further.

Sekara, brave man he, tells me the stadium revenue never has been enough to cover the Candlestick Park bond issue obligations, no matter whether the Giants were drawing 1.8 million people, as they did in 1960, or half a million, as they did last year. Local sports writers want to make you think that has made the difference. As a matter of fact, whatever the attendance, Sekara says a surplus in Recreation and Park Department

THIS IS THE FINAL INSULT IN THE \$40 MILLION Candlestick Park swindle

funds has been used to help pay off the ball park bonds. Now that surplus has run out, so neither city officials nor the daily newspapers can hide the fact that payments for the ball park debt are coming out of general city funds. How about that, Roger?

Beginning in 1958, Metropolitan Life Insurance Co. vice president Henry E. North, who was foreman of the SF Grand Jury, tried to tell the people of this community that the mayor and other key city officials were burying the true total cost of Candlestick Park in departmental budgets. Neither your newspaper, Roger, nor the Chronicle would lend any support to North’s accusations.

The ball park bandwagon started in 1954 with Examiner sports editor Curly Grieve. He was leader of the publicity corps beating the drums for major league baseball in SF. Leaders of the political corps marching the city into the National League were Mayor George Christopher and then Sup. and now Judge Francis McCarty. At an April 1957 meeting in Manhattan, New York Giants baseball team owner Horace Stoneham told Christopher and McCarty:

“Any figure [for a baseball stadium] other than ten or 11 million dollars shouldn’t even be discussed because there would be no possibility or probability of a major club moving to that particular community.”

Less than three years before that meeting, Curly Grieve and other publicists told the people of SF that a \$5 million bond issue would buy a new ball park to lure a pro club here. With that hope the people approved a general obligation bond issue of \$5 million in the city election on Nov. 3, 1954. Three years later Grieve was obliged to admit Horace Stoneham would not move the Giants from New York to SF for anything less than a \$10 million park.

At that point the city fathers decided not to trust the will of the people any further. They created a nonprofit corporation called “Stadium, Inc.” to finance Candlestick Park construction through a complicated deal that involved a sale of land to the city for \$5 million (from the general obligation bonds) plus the sale to banks of \$5.5 million in revenue bonds that were backed by the city. Though the bonds were issued privately, payment to retire them was guaranteed by the city through a lien on the Candlestick Park property.

The Examiner never explained the manipulations behind Stadium, Inc., and the \$5.5 million revenue bonds. So, the people of the community did not realize that Stadium, Inc., with Charles Harney as its first president, was created so that costs of the ball park could be doubled without going to the people and Harney could be given the construction contract without open bidding.

Not that any other result would have been allowed by the powers-that-be anyway. You see, Roger, what your colleagues failed to explain—and you are still failing to explain—is that the whole deal was rigged right from the start. In 1953, Harney bought 65 acres at Candlestick Point for \$2100 an acre. Why do you think he suddenly decided to buy that land out there on that windy, seemingly worthless point? Not only did he buy it, but he also proceeded immediately to begin filling and grading it. Why do you think he did that?

Before the award of a contract to Harney was even announced, Stadium, Inc. paid him \$500,000 for services. When City Controller Harry Ross finally announced that Harney had been awarded a \$7 million fee, Ross and other city officials tried to make us believe Harney was allowed to sell 41 acres of his \$2100-an-acre Candlestick land to the city through Stadium, Inc. for \$65,853 an acre four years after he bought it because he had improved it. The Examiner should have explained the phoniness of that explanation, because it was evident from the contract figures.

The figures showed Harney getting \$5.7 million to construct the stadium and its accompanying area for parking, and \$1.3 million for grading and filling the land. On top of that, Harney was paid \$2.7 million for the land itself.

You call that a “donation,” Roger? Either you are living in another world or you don’t know a payoff from a popsicle stick.

P.S. In any event, four years after the people approved \$5 million for a baseball park, your paper had to admit the cost was \$10.5 million. Only that admission was not enough, because you see, there is always interest on bonds, and you guys at the Examiner never explain to the people that the interest must be paid off just as surely as principal, and that becomes just as real a cost as anything else. Interest added another \$3 million to the \$10.5 million price tag for Candlestick.

Your colleagues at the Examiner and Chronicle also failed to tell the people that on top of Harney’s \$7 million contract, there were separate costs for architecture, engineering, legal work, sewers, water mains and streets. Sewer, streets and water costs amounting to \$4.3 million were charged against city funds originally allocated for different purposes.

The 1958 Grand Jury investigated all this and told the Examiner staff that the true cost of Candlestick Park then was around \$15 million. But neither the Chronicle nor the Examiner nor any other periodical in the Bay Area except The Californian and later, the Guardian [see “The Candlestick Park Swindle,” 5/14/68], reported that to the people.

Later, inflation and added work brought the true cost of Candlestick Park for baseball alone closer to \$20 million. Then came two more bond issues to pay for efforts to block cold winds blowing through the stadium and for expansion to accommodate football games. In November 1969, series A bonds totaling \$8.5 million were issued, and these were followed in May 1970 by series B bonds totaling \$16.1 million. While the two original bond issues were retired by 1973, the series A and B will not be retired until 1999, according to the city controller’s office. Add that all up, and you find that the cost of Candlestick Park is more than \$40 million.

Did it ever occur to you or any any of your colleagues on the dailies that when people at the city controller’s office tell you (as they have me) that Candlestick has never been a money-losing proposition, and then they show you hotel and property tax being used to pay for it, there is some discrepancy? Did you ever think it was important to tell tens of thousands of people in this community who don’t give a hoot about sports and never go to the ball park that funds which could be used for schools and housing for the poor are being used instead to subsidize baseball in this city?



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ADDRESS ALL CORRESPONDENCE TO: The Guardian Building, 2700 19th St., San Francisco, Ca. 94110.

SUBSCRIPTION RATES: Single copy price 35 cents. Standard subscription price: \$13.50 for 52 issues (one year).

CHANGE OF ADDRESS: Four weeks advance notice. Enclose your mail label or old address and your new mailing address.

THIS ISSUE: VOL. 10, NO. 15, JANUARY 16, 1975 THROUGH JANUARY 23, 1976.

Printed at Waller Press, a union shop



Punching out the Berkeley Women's Center

By Bill Wallace

Will the Berkeley Women's Center and 12 other community information and referral (I&R) services be replaced by a computer? According to a proposal currently before the Alameda County Board of Supervisors, this could be just what happens later this year. The proposal, prepared by the county's Office of Program Evaluation, recommends replacing the current decentralized system of I&R services funded in part or wholly by the county with a more streamlined, computerized I&R program headed by a county manager and staffed with full-time professionals. I&R agencies affected by the proposal have banded together to fight its adoption.

On Dec. 16, Matt Golden, head of the county's Office of Program Evaluation, presented the proposal to the Board of Supervisors, along with a 300-plus page report on the 45 I&R agencies currently operating in Alameda County. The report said I&R services—agencies ranging from switchboard referral services and drop-in rap centers run by the Berkeley Free Clinic and Suicide Prevention all the way to the information operators at county hospitals—are too widely dispersed, fragmented, poor in quality and accessibility and inefficiently operated. He would replace them with incorporated county "community action centers" with full-time staffs and links to the county's central computer service directory.

Members of 13 private, nonprofit community agencies which provide I&R services in the East Bay are hopping mad about Golden's recommendations and say he is virtually proposing the establishment of a highly centralized, bureaucratic "Ministry of Information" which will put them out of business. They say Golden has evaluated their I&R services from the point of view of an efficiency expert, stressing lower "unit costs" for dealing with clients and proposing an "assembly-line" system which would push the maximum number of people through per hour.

"The issues as we see them are consumer control of community agencies and the right of such agencies to govern their own administration in a community-identified way," said Shawn Turner of Change, Inc., one of the I&R agencies affected by Golden's recommendations. "The county would like nothing better than for us to become satellite bureaucracies of their departments."

A lesbian and 3 children

Wendy Becker, administrative coordinator of the Berkeley Women's Center, another agency affected by Golden's proposal, told me the drift of his recommendations is to "phase out the community-based independent agencies and replace them with some sort of bureaucratized county-run 'I&R corporations' that will do the same thing we do now, only not as well." Becker told me she didn't believe the county's new system could ever be effective in dealing with the clientele served by the private I&R contractors funded through the county with federal revenue-sharing funds. "Let me give you an example," she said. "The other day I had a lesbian mother with three children come in here for a referral. Can you imagine a person like that willingly going in to talk to a county bureaucrat with a white shirt and tie?"

Members of the 13 revenue-sharing agencies have banded together into the Community Information and Referral Coalition (CIRC), an organization to fight Golden's proposals and maintain their independence. CIRC is currently holding organizing meetings and workshops to hammer out a strategy for lobbying against Golden's proposal before the Alameda County Board of

Supervisors on Jan. 27, the first of a planned series of workshop hearings on the I&R recommendations. The battle against Golden's recommendations promises to be a tough one: the county has committed over \$100,000 to Golden's Office of Program Evaluations to guide the board of supervisors in cutting fat out of the county budget, and the I&R study is only the first of four reports that are due to be released before May. There is considerable pressure on the board of supervisors to accept his recommendations without substantial modification. Even Tom Bates, the county supervisor closest to the community agencies politically, is "very interested" in Golden's proposal and will favor adopting most of his recommendations with minor changes.

Is Golden out to ax the community I&R contractors as CIRC claims? Golden says no: "The nature of that statement is misleading. What we are really trying to do is to put I&R programs where they belong—at the community level. In the course of our study we found when you have narrowly defined I&R services [those that exclusively serve narrow segments of the community—minority group members, lesbians, gays, etc.] on a part-time basis, the unit cost goes up and the quality of the service is low. Local full-time I&R is cheaper and higher quality and that's what we are recommending in our report and proposals."

Paranoia about the county

Golden told me that by full-time I&R, he means full-time capability—24-hour switchboard service, for example—and a full-time professional staff. "When you have a part-time capability and part-time staff, coverage is inadequate. Also, the lack of professional training means that it takes longer to deal with the average caller's problems. As a result, the unit cost goes up and the quality of service goes down."

"We don't want more centralization," Golden told me. "We just want them [the community I&R contractors] to consolidate themselves at the local level and cut down on the duplication of services and the overlapping coverage. The county doesn't want to control how the services are run. Community agencies will form consortiums at the local level along the lines in the proposal, and they will make all the decisions."

Dion Aroner of Tom Bates's office agrees. "We know what the revenue sharing contractors are saying," she told me. "There's one thing you have to remember about the community agency people: they're very paranoid about the county and what it does—and with good reason, since they have sometimes come out on the bottom in their dealings with the county."

CIRC's concerns are premature, she said: "Nothing is in writing yet. Nothing is permanent." The county is bending over backwards to make sure that everyone concerned will have something to say about the new I&R system, and she and other county staffers are talking to contract agencies to assess their needs. "We can't be sure how to deal with this until we know exactly what is needed by each of the agencies and their users."

"We just had a meeting with the Community Services Coalition of Berkeley, an organization of eight different I&R agencies," Aroner told me. "We want to make sure all these groups know we aren't out to do them in. We're just trying to make the I&R programs run more smoothly. We think that the recommendations Matt [Golden] has made will accomplish this."

As for the fears that bringing a county-



Top (l-r): Howie Dyckoff (Berk. Free Clinic), Amy Oppenheimer (Berk. Women's Health Collective), Gloria Perkins (E. Oakl. Switchboard), Wendy Becker (Berk. Women's Center); below: Steve Wekow and Nancy Riley (Free Clinic).

The agencies are hopping mad about the proposal and say Golden is proposing the establishment of a highly centralized, bureaucratic 'Ministry of Information.'

operated computer into I&R work will set up a new technological empire, Golden says they are unfounded. The county intends to use what computer technology it already has for setting up the community services directory he has proposed, and it will be reprogrammed to handle the new information. Golden told me the only new "hardware" which might be needed is a system of "remote terminals" at the community center level, so staff members can quickly tap into the county computer for information or referrals. "We may not even decide to set it up that way," he said. "The actual structure will be worked out in public hearings. The main thing to remember is that these will be service directories, not computerized files on individuals." They will contain no information confidential about referral service users.

Coming: 9-5 white collars

CIRC members are not reassured by these arguments. They say the private I&R agencies weren't sufficiently consulted by Golden before he made his recommendations and that the private I&R services funded by revenue sharing will be the most drastically affected of all the agencies in the county's I&R program, even though they are one of the smallest parts of the program: "It doesn't bother county hospitals or switchboards to be shuffled around in the county bureaucracy because they're already a part of it," Howie Dyckoff of the Berkeley Free Clinic told me. "It would be a disaster to bring private information and referral services

with highly specialized clienteles like the Free Clinic, Women's Health Collective and East Bay Switchboard into the county structure. We would lose all credibility with our clients."

Stressing full-time professional staffs for community centers would put many of the people currently working in the community I&R agencies out on the street, CIRC members say, replacing them with nine-to-five white collar types. The community centers under Golden's proposal would have a completely different atmosphere from the private I&R contractors, and there is a good chance they would be unable to build rapport with clients similar to the Free Clinic or the Women's Center.

But perhaps the most telling criticism raised by CIRC members is that, even if an acceptable community center structure could be decided on and the local agencies are left fairly intact, county control over I&R will increase. There will be more evaluations ("the number of evaluations we have now are killing us," Dyckoff told me), more "accountability" and more interference in individual agencies' I&R policies.

"The county is already interfering with what we do and how we do it all the time already," Wendy Becker of the Berkeley Women's Center told me. "They ask us for confidential information about referral cases, make us do unnecessary paperwork and just hassle us endlessly. We would really like to be able to tell them to just get out of our lives." ■

on guard!

San Quentin six Willie Tate back to jail?

San Quentin Six defendant Willie Tate, free on \$100,000 bail for a year after completing a ten year sentence, may have to return to jail. His bail expired Jan. 15, and must now be renewed. Tate's lawyer, John Hill, has asked Superior Court Judge Henry Broderick to release Tate on his own recognizance, or at least to reduce the bail to an amount his family can afford. According to Hill, a huge bail for a poor person must be raised from wealthy supporters and is less effective than a smaller amount which can be raised from the defendant's own family. Tate's family, with whom he is very close, are people of modest means.

During the year, Tate has lived in San Rafael and made every court appearance for his trial. On Wednesdays, when court is not in session, he works at the Children's Center in San Rafael. Many who know him believe his record fully justifies release on his own recognizance.

But, at a hearing Jan. 12, Broderick reduced the bail only to \$50,000, still far beyond any amount his family can pay, while insisting that Tate's parents' car and house be part of the collateral, as well as houses and autos belonging to his sisters. The family put up their houses and cars. But now Tate must raise \$5000 in cash for the bail premium or be sent back to jail.

Meanwhile, despite a barrage of objections by Marin County Assistant District Attorney Jerry Herman and frequent interruptions by trial judge Broderick, SQ6 defendant Hugo Pinell on Jan. 13 reiterated his contention that California Department of Corrections personnel singled him out for persecution since 1964. Pinell is the first defendant to present his defense in the murder-conspiracy trial which began 5½ months ago.

Dr. Frank Rundle, formerly chief psychiatrist at Soledad, said his examination showed Pinell believed Soledad officials were trying to kill him. Throughout his defense, Pinell has tried to show the grounds for that belief. Judge Broderick has repeatedly maintained that Pinell could not present evidence about any incidents which might have contributed to his fear. "I'm not going to permit you to show why you had that mental state," he ruled.

"That's nonsense," replied Pinell to one such ruling.

"That's the rule," said the judge.

But prisoner witness Clifford "Death Row Jeff" Jefferson, who has attracted media attention as a prison friend of SLA founder Donald DeFreeze, detailed more than a dozen incidents which gave rise to Pinell's belief that officials had tried to kill him. These included a 1967 beating by ten to 12 guards while Pinell

was handcuffed and the planting of an agent provocateur in the San Quentin Adjustment Center, who was to set both George Jackson and Pinell up to be killed. Also, officials got another prisoner to pick a fight with Pinell under the gun tower of a prison yard so that the guard on the tower could shoot Pinell, according to Jefferson. However, the guard missed.

Most influential on Pinell's state of mind, said Jefferson, was an incident in the Soledad exercise yard on Jan. 13, 1970, exactly six years earlier. "A guard named Miller had shot three prisoners down and murdered them in cold blood, and you were afraid that would happen to you when you returned to Soledad." Later, he continued, "You told me your mind was in such an agitated state it seemed like the walls were closing in on you."

Jefferson's testimony was peppered with interruptions and objections by both judge and prosecutor. Pinell argued again and again that the testimony was necessary to his defense. "You have the mistaken impression that you're going to air your resentments against the prison system in this trial, and you're not going to do that," said the judge.

"I'm alleging that George Jackson was set up to be killed, and I was set up to be killed," retorted Pinell. "It's not grievances I'm airing." —Eve Pell

City Hall shorts

"This ordinance is going to stifle progress and discourage investment in San Francisco. We almost lost Embarcadero Center over the objections of knee-jerk liberals like these." With such arguments, Sup. Terry Francois led the Jan. 11 floor fight that killed a demolition ordinance that residents of the International Hotel and other low-income housing advocates labored on for ten months. The ordinance would have guaranteed minimal relocation benefits to the several hundred poor, elderly and Third World renters thrown out on the street every year by private landlords tearing down housing in SF. But "liberals" like Francois, Ron Pelosi and Dianne Feinstein voted against the bill and it lost, 7-4. . . . Supporters of the bill were more than a little miffed at Feinstein. Attorney Nelson Dong, who drafted the ordinance, told me Feinstein assured him when she was running for mayor she would vote for the bill "on the eve of the election." Feinstein says she never committed herself to the ordinance: "I made the commitment I would support it, if I could," she said. "Why am I always the one singled out for blame?" . . . Next big housing battle: Tenants and Owners Opposed to Redevelopment (TOOR), will come before the supervisors in the next few weeks with a request that the city release several hundred thousand dollars in hotel tax money earmarked for 400 units of low-income housing as part of a Yerba

Buena Center settlement agreement between TOOR and the Redevelopment Agency. . . . Meanwhile, Mayor Moscone said at a Jan. 8 press conference that "the present YBC plan is abandoned." Presumably, this includes Melvin Swig's plans for a "nonprofit" corporation to build and operate a YBC sports arena. Moscone will have a chance to veto the plan when Swig returns to the supervisors for approval of his bond proposal, management contract and operating lease. The board mustered only seven votes in giving Swig preliminary approval of the arena on Dec. 15, one vote short of the number needed to override a Moscone veto of the plan. . . . Next commission Moscone plans to appoint is the Planning Commission and the appointment of a new planning director should follow soon after. Current speculation centers on George Williams of the planning staff, who's worked on the RAP program, on Al Baum, former planning commissioner and BCDC deputy, and on former supervisor Jack Morrison, who's heading Moscone's search committee for new commissioners. But Moscone aide Corey Busch told me Moscone "hasn't interviewed anyone" for the job yet, and said the mayor "may conduct a nation-wide search" for a new director.

—Jerry Roberts

PEOPLE'S POLITICS...

The US Senate's Judiciary committee expects to consider the horrendous S.1 (see Guardian, 1/9/75) as its first order of business when the Senate reconvenes Jan. 19. More than 500 people packed the hall at Mission United Presbyterian Church on Jan. 8 and heard speakers Frank Wilkinson, Doren Weinberg and Anne Farar rail against S.1, which repeals great chunks of the Bill of Rights, despite the fact that we misreported the address of the church last week (sorry). Next action against S.1: a demonstration at noon on Sat., Jan. 17, in front of the Federal Building (450 Golden Gate) sponsored by the Committee Against Racism. . . . SF Consumer Action released their 80-page *Auto Insurance Guide* on Jan. 15. The book, packed with solid information about shopping for car insurance, is the state's first pricing guide to such insurance. The meat: 2000 sample prices from 16 insurance companies. Single copies are available for \$3. Call Consumer Action, 626-4030. . . . More than 120 people attended the kick-off meeting of San Franciscans for District Elections referendum campaign on Jan. 10. "There's a lot of people pissed off that six incumbent supervisors were re-elected," Calvin Welch, a district election organizer, told me. Next meeting of the SFDE coordinating council is Jan. 20, at St. John of God Church, 1290 Fifth Ave., at 7:30 pm. . . . The first-ever official hearings on problems of the gay community will be held by the Human Rights Commission on Jan. 17, 19 and 22. For more information, call Jo Daly or Jack Casford of the HRC at 558-4901. . . . Five independent "consumer" candidates for the board of directors of the California State Automobile Association (AAA) will lead a "walk-in" into the closed meeting of the CSAA's directors at 150 Van Ness on Jan. 23 at noon. The five candidates are leading a KQED-style write-in campaign to try to open up the CSAA. More information: 864-4249. —J.R.

Lots of Oakland parking lots

Oakland's Off-street Parking Commission early last month recommended that the Oakland City Council buy the Fox Theater Building at a cost of several million dollars, raze it and convert it into a parking lot—even though the city already has too much off-street parking and is suffering from a severe shortage of cash. When the recommendation comes before the council, there is a good chance it will be accepted, and the Fox Theater will become the latest victim of an off-street parking land grab that has plagued Oakland since the mid-Sixties.

"It's ridiculous," Oakland City Councilman John Sutter told me. "We're going to spend millions to tear down an obsolete building the owner doesn't want and bail out the owner while the city is faced with a budget crisis. And there's a good question as to whether the city really needs the extra parking space."

Actually, there seems to be little question about the need for the additional parking space: on Dec. 20, Gary Robinson of the Greater Oakland-Montclair Democratic Club did a "shoe leather" survey of the 14-block area surrounding the Fox Theater site. Robinson found a total of 16 parking lots—not including a lot nearly one block square which is currently under construction and will be finished in July 1976. All of these lots had empty spaces in them.

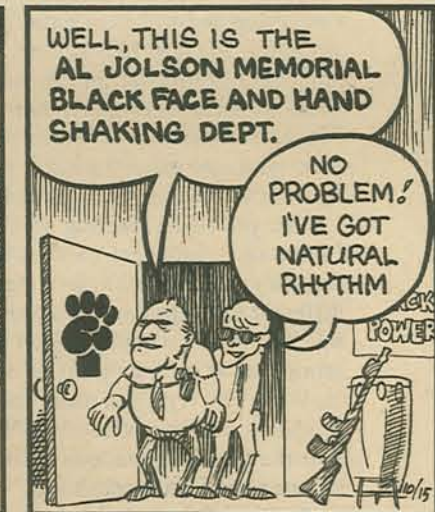
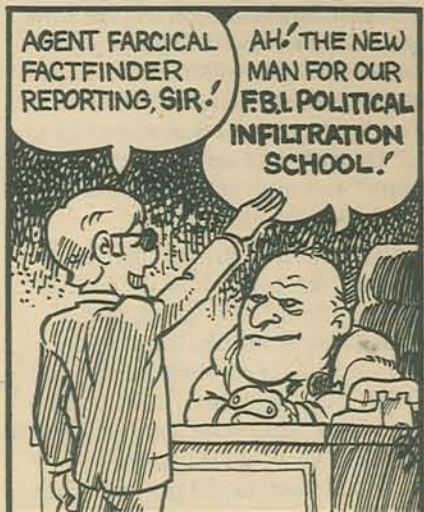
Why build a parking lot, then, when the city is in budgetary trouble? The street parking bonds—passed in the Sixties—require that half of every quarter that goes into a city parking meter must be spent on the construction of off-street parking garages.

"This provision locks future city councils into the same pattern and keeps all this revenue out of the city's general fund," Sutter told me. "The city could simply buy up these bonds and free the parking meter revenue for other services." Sutter has, in fact, raised this issue in past council meetings, but so far, a majority of his colleagues have opposed it.

Part of the reason is pressure from Oakland's downtown business community. An overabundance of parking in the area near some of Oakland's largest stores (Capwell's, Breuner's, I. Magnin and Rhodes) could conceivably entice shoppers to do business downtown instead of driving to suburban shopping centers outside the City Center area. Although no one has ever attempted to prove this hypothetical relationship, it pleases Oakland's downtown heavies to have parking facilities near their stores. As Sutter put it, "So long as they [the merchants] know the city is paying for it, they are perfectly willing to see these lots put in."

—Bill Wallace

DIGGS



Black bags in Berkeley?

East Bay Congressman Ron Dellums is looking into FBI operations in Berkeley, as an informal sideline to his work on the House Select Committee on Intelligence. In October and December 1975, Dellums exchanged correspondence with FBI Director Clarence Kelley about the agency's operations in Berkeley. Kelley's written answers to Dellums's questions were so interesting that the Congressman turned copies over to the Berkeley Police Review Commission late last month.

On Oct. 7, Dellums asked Kelley the size of Berkeley's FBI resident office, the ethnic breakdown of its staff and the scope of its activities. In a response dated Oct. 20, Kelley told Dellums there are currently no females or minority group members on assignment to Berkeley's resident office: All 19 members of Berkeley's FBI staff are white males.

What are all those agents up to? Well, Kelley couldn't say for sure: the smallest breakdown of activities he had at

his office was for the SF field office. But he did tell Dellums that, "Based on a survey during March 1975, the SF office was devoting under 20% of its time to domestic intelligence matters."

Lee Halterman, Dellums's administrative aide in Berkeley, told me that, in fact, as much as 30% of the Berkeley resident agency may be involved in political surveillance operations. In any case, Halterman said, even if only 20% of Berkeley FBI agents' time is spent radical-watching, "That's one day per man each week. That amounts to 19 man-days a week spent doing nothing but domestic intelligence collection." In other words, nearly 8000 work-hours per year.

Does the FBI ever do any "black bag" jobs in Berkeley, Dellums asked Kelley in his Oct. 7 letter?

"By black bag operations I assume you mean surreptitious entries," Kelley replied. "Since the matter is being reviewed by the Department of Justice, it would be inappropriate for me to discuss it."

The Berkeley FBI office refused to answer any questions about surreptitious entries, referring me to the SF field office. By presstime, the SF office had not returned my calls. But possible FBI involvement in "black bag" jobs in Santa Clara county is currently under investigation, while David Bronson, a self-confessed political burglar, has repeatedly said he turned over documents and other stolen material to FBI agents while working closely with the SF police department intelligence units (see Guardian, 2/22/75).

Dellums has indicated he isn't satisfied with FBI chief Kelley's responses to his questions and says he intends to keep chipping away at the FBI's secret operations in Berkeley.

—Bill Wallace



Moving day on Parnassus Heights: Ruth Van Bommel (far left) and her husband, Dave (far right, jumping off truck) were forced to move from the house they lived in for six years on Jan. 10. The Van Bommels were two of more than 100 people served with eviction notices recently by Dr. J. Alfred Rider, a UC Medical Center doctor, who wants to build a 100-unit hotel next to the Med. Center and demolish 12 houses and 3 apartment buildings in the process. Several community groups are fighting the evictions and the hotel. For details, call the Inner Sunset Action Committee at 566-2063 or 665-5721.

Follow that story!

Sweeping up the street artists (6/28/75): Charges against 28 street artists and craftspeople arrested last May for violating the "Kopp ordinance," which severely restricted their selling activities, were dismissed in court on Jan. 13. Municipal Court Judge Samuel Yee accepted attorney Terrence Hallinan's contentions that Proposition L, passed by voters in November, had replaced the Kopp ordinance, and that agreements worked out under the new law's provisions between street artists and the Board of Supervisors had worked smoothly through the Christmas season.

At least one of the 28 artists remains in potential legal jeopardy, however. Grimes Poznikov, who does business as the Automatic Human Jukebox, told me that he still can't get a street artist license, because under the new law, his music does not qualify as a "product" being personally manufactured and sold to his customers. So Poznikov remains subject to police action. But he remains optimistic: "I have one thing going for me, and that is the fact that the 4200 votes that Moscone got to win the election, he wouldn't have gotten if it wasn't for my endorsement of his candidacy." Poznikov said he planned to be back on the street soon, doing his thing. "I'm more worried about Senate Bill One," he added, "because I'm going to go to the conventions this summer in Kansas City and New York, and S.B. 1 would make my work there a federal offense."

—Chuck Fager

Co-op election (1/9/76): As was predicted in the Guardian last week, the "independent" faction of the Berkeley Co-op Board of Directors is using the near-resignation of Co-op General Manager Roy Bryant as an issue in the board of directors election this year. Just after the Guardian went to press last week, a piece of campaign literature emblazoned "General Manager Almost Resigns" began to appear in Co-op centers around the Bay Area, laying all Bryant's problems with the Co-op board at the feet of the board's "progressive" majority. "No good manager can do his work with a board that interferes in personnel matters and does not consult him on key board decisions that affect

operations," the leaflet said in part.

Board "progressives" deny responsibility for Bryant's near-resignation saying he has had troubles with both factions on the board. For example, the "independents" tried to fire Co-op Education Director Don Rothenberg against Bryant's wishes in 1974, and a Bryant proposal to have Co-op manage a string of commercial supermarkets met opposition from both factions last spring.

It is unclear how much effect Bryant's problems will have on the election, but one thing is certain: the "independents" attempt to make him an issue in the election virtually guarantees little cooperation between the two factions of the Co-op board in the coming year.

—B.W.

Gearing up for the second American revolution (1/9/76): More on local police forces' battle plans for defeating radicals during "civil disturbances": Not only have Bay Area cities sent law enforcement officers to the California National Guard's Garden Plot training academy at Camp San Luis Obispo, but miniscule campus police forces at San Francisco State University, Stanford and the University of California at Berkeley have sent cops to the school. And it turns out that the California Specialized Training Institute at Camp San Luis Obispo, besides offering a Garden Plot curriculum in domestic counterinsurgency, also is the school where 1000 California National Guard troops are being trained as strikebreakers under the Law Enforcement Assistance Force project put together by Gov. Jerry Brown.

As a result of revelations such as these, the Berkeley Police Review Commission plans to take a careful look at CSTI during its Jan. 21 meeting, and it intends to grill Berkeley Police Chief Wesley Pomeroy about the course. The Police Review Commission may move to bar Pomeroy from sending any more Berkeley cops through the Garden Plot school, and Commissioner Diane Schroerluke is asking local Assembly members and US representatives to investigate the course.

Meanwhile, the Berkeley police department continues to send officers to Camp San Luis Obispo for lessons on how to smash the next American revolution: Captain T. W. Johnson attended the CSTI course Dec. 7-12, and Chief Pomeroy is signed up to take the course himself in late March.

—B.W.

Weekly Awards

The "High Times" Why Do You Think They Call it Dope Award to CIA Director William Colby, who, on the Jan. 8 NBC *Today* show, said he had dropped bennies while on covert action assignments in Norway during World War II. Colby said, "I got up several good hills thanks to some good benzedrine," proving there is more than one way to get high on pep pills.

The "Billy Stokes" Good Money After Bad Award to BART General Manager Frank Herringer who announced Jan. 8 he intends to spend \$18,000 on an aggressive lobbying campaign over the next nine months. The object: to get more money for BART from state legislators.

S.F. Judges out of order

San Francisco's Superior Court judges are still fighting to keep their grand jury spoils system alive, despite a federal court order last October that ruled unconstitutional their system of selecting members of the investigative grand jury. For years the judges have hand-picked the juries largely from the ranks of their friends and business associates. The result, as the Guardian first pointed out in 1968: they're about as representative of the city's population as "the board of directors of the Bank of America or the afternoon clientele at the steam room at the Olympic Club."

Jon Van Dyke, a Hastings law professor, and Sidney Wolinsky of Public Advocates filed suit in 1972 on behalf of several neighborhood groups to make the grand juries representative of the city's economic, racial, geographical and sexual mix. The suit succeeded last March in bringing about the division of the grand jury into two bodies: the criminal, or indicting, grand jury is now chosen randomly from the voter registration lists, but the judges have clung tenaciously to their method of personally picking members of the civil, or investigative, grand jury.

On Oct. 28, however, US District Judge Charles Renfrew ruled that the judges' selection system is unconstitutional because it discriminates against women and nonwhite minorities. He ordered them to come up with a method that would not systematically exclude these groups. The judges responded by filing a motion on Dec. 22 to reopen the case, arguing that the federal ruling

"went far beyond the motion then before the court."

"That's a totally frivolous motion," Wolinsky told the Guardian. "It's the classic posture of a defendant who tells his attorney to do anything he can."

In an accompanying memorandum, the judges proposed that in the future they would "make every effort to insure" that the grand juries would be "composed of qualified individuals who can adequately represent the broad range of racial, cultural and social ideas" in San Francisco. In addition, they reasserted their belief that they could pick jurors "by the Personal Selection Process."

"This is something out of the Deep South," Van Dyke told the Guardian. "A federal judge has ordered them to desegregate and they haven't. They've refused to comply in any way, shape or form."

Meanwhile, the taxpayers are footing the bill for the judges' legal maneuvers to keep their spoils system intact. Representing the judges are George E. Krueger, deputy city attorney, and Stanley M. Dupree, an attorney for the Superior Court. Krueger and Dupree refused to discuss the merits of the case with the Guardian or tell why this save-our-drinking-buddies project justifies a nickel of taxpayers' money.

Renfrew is scheduled to hear arguments on Jan. 22 on the judges' motion to reopen the case and the proper means to bring the selection system into line with constitutional standards.

—Michael E. Miller

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Behind the biggest libel suit in history

The mob vs. Penthouse

By Katy Butler

For a while it looked like Moe Dalitz, a former Cleveland bootlegger, racketeer and Las Vegas gambling king, had successfully laundered his reputation. From the office at his Rancho La Costa resort, overlooking the most beautiful stretch of northern San Diego's coastline only 30 miles from San Clemente, Dalitz oversees a glamorous kingdom that's a far cry from the Cleveland speakeasies where he got his start in the Twenties.

La Costa is the pinnacle of the 76-year-old Dalitz's climb toward respectability. At this 5600-acre, \$100 million complex of homes, tennis courts, golf course and American Medical Association-approved spa, Dalitz's guests and neighbors include prominent businessmen, politicians and show business types. La Costa is so widely known that former President Richard Nixon chose it for his first public appearance since his resignation, when he played a round of golf with Teamsters Union president Frank Fitzsimmons early last October. Since 1968, the star-studded PGA (Professional Golf Association) Tournament of Champions has played on La Costa's lush 18-hole golf course every year. NY Republican Senator Jacob Javits, actor-musician Desi Arnaz and auto mogul Henry Ford have all stayed at Dalitz's luxurious Rancho La Costa.

'They've become more sophisticated'

Dalitz's associations today are a far cry from his fellow bootleggers from Cleveland's rum-running days: he's a major contributor to the United Jewish Appeal, and two of his La Costa partners (Mervyn Adelson and Irwin Molasky) are also glamorous show-business investors, producers of TV's "The Waltons" and the Manson film, "Helter Skelter." It looked like Dalitz was home free.

Then the roof fell in. In March 1975, freelance writers Lowell Bergman and Jeff Gerth pulled the covers off Moe Dalitz, legitimate businessman. In an article in Penthouse magazine, Gerth and Bergman called Dalitz "a senior mentor among the criminal aristocracy," and called La Costa a haven for mobsters.

In May, the PGA Tournament of Champions announced that it would not hold their golf competition at La Costa. A week later, Dalitz and his three partners sued Penthouse in a \$630 million libel suit, the largest in history.

On one level the libel suit succeeded: the day the suit was filed, the PGA announced it would hold the Tournament of Champions at La Costa after all. But the lawsuit has backfired as a technique for laundering Dalitz's reputation. Instead, it has focused attention on Dalitz's past and has revealed the difficulties involved in going respectable after earning money in old-time Eastern bootlegging and rackets.

"These people aren't mobsters, they aren't gangsters, they aren't criminals," John Dito, lawyer for Dalitz and his partners told me in a telephone interview. "They have wives and children and family and friends, and the article really hurt them very deeply."

The article, which swung a spotlight into the shadier corners of the lives of Dalitz and his partners, simply brought to Penthouse's hip young national audience what organized crime investigators and journalists have been saying for more than a decade: that men who made their first money and learned their business techniques in the violent days of Prohibition racketeering and rum running have been moving their money and

'In the old days, they beat people in the head. Now they hire lawyers instead.'

connections west since the Fifties. "Reporters started uncovering them in a big way in the Fifties, when they moved to Las Vegas," says Jim Drinkhall, the respected organized crime investigative reporter for Overdrive, an independent, LA-based truckers' monthly. "They've gone into all kinds of business, especially in California since the Sixties. A hefty chunk of their money goes into real estate development, and who knows what else they're doing. It's really just a way to wash money. In the old days, during Prohibition, they beat people in the head. Now that they've got millions of dollars, they hire lawyers instead. They've become a lot more sophisticated these days."

Remarks like Drinkhall's have been made by organized crime investigators for years, but thanks to the lawsuit, they are reaching people who had never even heard of Moe Dalitz before. To support the accuracy of the Penthouse article, defense lawyers have filed with LA Superior court more than 3000 pages of depositions and more than 2½ feet of files of newspaper articles, books and federal wiretaps detailing connections between Dalitz and organized crime.

The Penthouse affidavits show that Dalitz was identified during the 1950 Kefauver hearings into organized crime as a former bootlegger and racketeer who once owned a string of illegal Kentucky casinos and an illegal greyhound racing track. In 1949, when Eliot Ness of "Untouchables" fame became Public Safety Director of Cleveland, Dalitz and his business partners moved into the Las Vegas hotel and casino business where they parlayed their bootlegging money into huge, slightly more respectable fortunes. Dalitz began to move into cleaner businesses, developing the huge Las Vegas Sunrise Hospital. In 1967 and 1968, Dalitz took another step toward respectability: he and business partners Allard Roen, Mervyn Adelson and Irwin Molasky sold most of their interests in Las Vegas casinos and enterprises and developed the Rancho La Costa resort complex in California.

'Purveyors of innuendo and lies'

Dalitz told his PR agent, in a conversation taped by the two men which has become part of the lawsuit's court record, "One of the reasons we came to La Costa or California is because we didn't want all our eggs invested in Nevada. Should perchance something happen to the gaming law, that state would go down the drain."

Dalitz has had a hard time shaking off his reputation for organized crime activities. According to documents filed in the Penthouse case, the FBI wiretapped him in Las Vegas, and the IRS is constantly investigating his businesses. In 1967, a California Department of Corporations intelligence report warned that organized crime was moving into land speculation in northern San Diego County. The report included a dissection of Dalitz and other La Costa investors and how they developed La Costa with money from the scandal-ridden Teamsters union's Central States Pension Fund.

magazine

None of these previous slurs on Moe Dalitz's character apparently disturbed him the way the Gerth/Bergman article in Penthouse did. He apparently held the Penthouse article responsible for the cancellation in May of the prestigious PGA Tournament of Champions. Shortly after the PGA announcement Dalitz filed the libel suit along with his three partners: Mervyn Adelson and Irwin Molasky, the Hollywood producers, and Allard Roen, who was convicted in 1963 in the United Dye and Chemical stock fraud. (During a companion trial, Roen testified he took \$30,000 from the cashier's cage at Dalitz's Desert Inn Casino and used it to attempt to bribe a federal official.) The quartet opened the lawsuit with a full-dress press conference orchestrated by the Whitaker and Baxter public relations firm, hired at \$3000 a month to brush up the Dalitz-La Costa public image. Adelson, the cleanest member of the quartet, was the only principal to appear at the press conference held at a Los Angeles hotel on May 27, where he fielded questions about Dalitz's background and announced, "We intend to hold Penthouse and [its publisher Robert C.] Guccione up for public examination as purveyors of innuendo, half-truths and lies."

The press conference was covered by the LA Times, the San Diego Union and by the wire services. The same day, the PGA announced it would return to La Costa after all.

Not a 'gangster'

Dalitz himself have failed to return the Guardian's libel suit against Penthouse, he hired Louis Nizer, who made his reputation defending luminaries like CBS's John Henry Faulk, against McCarthyite slurs. Nizer opened his legal attack against Penthouse by saying, "Having fought for the First Amendment before Penthouse was born, I wish it was in better hands than a magazine that specializes in women's orifices," and said that the Dalitz quartet were private businessmen, victims of "irresponsible rumor and gossip" and "McCarthyism." (Nizer is aided by a battery of other lawyers in the case, including LA attorney Tom Sheridan, who gained his expertise in organized crime from years of prosecuting mobsters for the Justice Department.)

To brush up his public image, Dalitz hired the Whitaker and Baxter public relations firm, a San Francisco-based outfit known for polishing the images of political clients like the AMA, Ronald Reagan and the anti-Chavez grape growers. The firm's association with Dalitz stretches back to 1960, when Whitaker and Baxter were hired to protect the image of Dalitz's Sunrise Hospital, then under attack for safety violations by the Las Vegas Sun.

Both the Whitaker and Baxter firm and Moe Dalitz himself have failed to return the Guardian's repeated phone calls about the campaign to clean up the Dalitz image. But a tape recording of strategy sessions among the men reveals that they carefully went over all charges in the Penthouse article to formulate responses. (Dalitz and Whitaker made the tape recording for their own records, but were forced to turn it over during the legal process known as "discovery" to Penthouse's lawyers.) [See box on page 8 for excerpts from the tape transcript.]

Dalitz told Whitaker, "I was never a member of any gang. I never considered myself a gangster or a mobster. I was always in the business that threw me into meeting all kinds of people. For every

name they mention there, I'll name a hundred that are the opposite, respectable people." He then went on to admit knowing such underworld kingpins as "Lucky" Luciano, "Bugsy" Siegel and Meyer Lansky.

Despite the expensive talent hired to improve the Dalitz public image, the lawsuit has backfired. Press coverage of the Dalitz press conference was sympathetic, but it was followed by longer, critical analyses in the LA Times, NY Times and San Diego Union, detailing Dalitz's past.

Part of the Penthouse defense strategy has been to go aggressively on the attack, filing backup information which goes beyond the scope of the original article and further harms Dalitz's reputation. Penthouse attorney Alan Gelb has asked the Dalitz group to join him in asking the FBI and IRS to release all their files on the quartet under the Freedom of Information Act. (Dalitz has refused.)

Penthouse refused to publish a retraction or pursue an out-of-court settlement. "We're simply not going to fold up," says Penthouse's fiery publisher Bob Guccione, who maintains that investigative articles increase the credibility of the skin magazine. "To run a retraction would impugn the integrity of the magazine and the credibility of its authors," he told me in a phone interview. Guccione so far has spent between \$200,000 and \$300,000 on the libel defense.

Penthouse's aggressive defense has torn additional holes in Dalitz's credibility, covering subjects not even mentioned in the original article. For example, Dalitz's attorney John Donnelley revealed, among other things, during his deposition for the lawsuit, that Dalitz was "constantly under investigation" by the IRS. Penthouse has also filed evidence of prostitution at La Costa: according to an affidavit filed by author Lowell Bergman, the California Bureau of Investigation has reported that prostitutes were available at La Costa during a 1967 convention of former Democratic governors.

The Nixon connection

Documents filed by Penthouse also quote Dalitz as saying, to former heavyweight boxing champion Sonny Liston in 1964 at the Beverly Rodeo Hotel, "If you hit me nigger, you'd better kill me, because if you don't I'll make just one telephone call, and you'll be dead in 24 hours." According to the Penthouse affidavit, the remark was overheard by LA Police intelligence officers and quoted by organized crime expert Hank Messick in his book, "The Private Lives of Public Enemies." Penthouse has also filed copies of what they say are transcripts of FBI wiretaps of Dalitz's conversations at the Desert Inn. "[The wiretaps] demonstrate that there were secret interests in the Desert Inn and Stardust casinos controlled by plaintiffs Dalitz and Roen most probably held for the benefit of the Chicago 'mob' then headed by Sam 'Mooney' Giancana," swore Penthouse lawyer Alan Gelb in an affidavit last month. (Giancana was the mob leader assassinated on the evening before he planned to testify to a Senate subcommittee about connections between the CIA and the mob.) According to the Gelb affidavit, Dalitz was uncomfortable at being tied too closely to Chicago mob members Giancana and Roselli: "I was seen with them," the purported FBI wiretap quotes Dalitz as saying. "I don't think that's good. It ties the whole mob up."

The same wiretap, according to the Gelb affidavit, revealed that secret payments were made out of casino profits and that Dalitz's partner Allard Roen (one of the other plaintiffs) actually owned six "ownership percentage points" in the casino rather than the 2.5 "points" reported to government authorities.

Penthouse's lawyers and authors Bergman and Gerth are looking forward to taking Dalitz's deposition, where they will get a change to ask him, under oath, about his organized crime associations. (Dalitz has so far failed to appear for scheduled deposition sessions.) They have also demanded that La Costa hand over any documents concerning its relationship with former President Nixon. According to John Dean's testimony before the Watergate Committee, he, Haldeman and Erlichman stayed several times at La Costa during the period of the Watergate coverup. Dean testified, "I received a call from Ehrlichman in San Clemente telling me... to come to California that night so that he could discuss in full detail the problems of how to deal with the forthcoming Senate hearings. Everyone was staying at the La Costa Resort Hotel."

Earlier this month, Penthouse filed a motion with LA Superior Court Judge Thomas W. Le Sage asking for an immediate decision in Penthouse's favor, arguing that Penthouse had demonstrated conclusively that Gerth and Bergman had carefully

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continued from previous page

researched the article and were not maliciously motivated. (Bergman and Gerth spent more than 18 months researching the article and had sources in more than 30 government agencies.) Even if Penthouse wins the summary judgment, appeals could take months.

The lawsuit has accelerated, rather than slowed, national publicity about Dalitz's associations. On Nov. 20, Judge Le Sage found that Dalitz and his business partners were "public figures" like politicians and movie stars rather than simply private businessmen with substantial rights to privacy. The "public figure" ruling means that Dalitz and his cohorts will have to prove that Penthouse authors Gerth and Bergman were reckless and malicious in their disregard of the truth to win the libel judgment. (In the case of private citizens, the burden is on the journalist to prove that the article was accurate.) Partly as a result of the ruling, journalists for the LA Times, the NY Times and the San Diego Union have written detailed accounts of Dalitz's background, based on material filed by Penthouse.

Other journalists have also reacted in support of Gerth, Bergman and Penthouse. Wallace Turner, the NY Times's Pulitzer prize-winning Pacific Bureau chief and author of *Gambler's Money*, a dissection of the activities of Moe Dalitz and others in Nevada, told the Guardian, "It seems that the intent of [the lawsuit] was to intimidate people who might find it within their interests to write about La Costa and the men who were organizing it and running it. Look at what I wrote about Moe Dalitz. There's more than Dalitz's injured feelings at stake here."

During his tape recorded strategy sessions with Whitaker and Baxter public relations men, Dalitz offered a rare insight into why the mob doesn't usually sue journalists. "I'm not sorry that we didn't give them [reporters] the bite a long time ago," he said. "You should have," Whitaker interjected. "Well, you know why," Dalitz explained. "We don't want to get other people involved. They get mad at you. Why should I bring in a Chuck Polizzi [a Dalitz associate from Cleveland, present at the notorious 1929 Atlantic City organized crime conclave] or this one or that one. We decided, let's just take it." Considering the way the Penthouse lawsuit is going, Dalitz may be wishing he'd never changed his mind. □

How Moe Dalitz bugged himself

When we tried to call Moe Dalitz at the Desert Inn in Las Vegas for his view of the Penthouse libel lawsuit, he failed to return our phone calls. His secretary told us that he hadn't been talking to the press. We weren't surprised: NY Times reporter Wallace Turner, now Pacific Bureau Chief, got the only interview with Dalitz on record by camping out in the lobby of Dalitz's Desert Inn and jumping into the elevator when Dalitz stepped in. All other journalists have failed.

Thanks to the Penthouse lawsuit, long discussions among the principals—Dalitz, his partner Mervyn Adelson and PR flacks Clem Whitaker, Jr., and Michell Abramson—are now a matter of public record. Abramson, Whitaker and Dalitz met early in September in Dalitz's executive offices in La Costa to plan the public relations strategy for the lawsuit.

The men discussed all the allegations of the Penthouse article and tried to formulate credible responses. In the process, Dalitz reminisced about his 40-year friendship with Meyer Lansky, organized crime's aging financial genius who was indicted in 1967 for skimming more than \$67 million from Las Vegas gambling casinos. Whitaker taped the conversations for his own records, and they were turned over to Penthouse during discovery proceedings in the libel suit. Some highlights:

► A capsule autobiography of Dalitz's involvement in organized crime:

Dalitz: Listen, to put it short, I was involved during the Prohibition era in bringing liquor into this country, and after that I was involved in restaurants and nightclubs that had gambling in them.

And I, and it was a matter of record, I paid taxes on them.

Abramson: The LA Times has got some very sharp people. When they get notice of this press conference they're going to check every clipping they've got. And they're going to come in prepared to ask hard questions and you have to be prepared to deal with them.

Adelson: Would it be reasonable in most cases to say, look fellows, what I'm telling you is Moe Dalitz is one of the plaintiffs in the lawsuit that you are here to cover, and he's very aware of the fact that at some point during the lawsuit he will have to have solid and good answers to the kind of questions you're asking, so doesn't that indicate that he has absolutely nothing to hide? Doesn't the fact that he's saying out in front of everybody, that these things are not true, doesn't that cover your questions?

Whitaker: Well, I think you'll have to come out a little stronger than that.

► Rum running, Prohibition and Meyer Lansky

Dalitz: I know Meyer Lansky for many years. I knew him during the Prohibition era and we were quite friendly. Forty years ago we invested some money in a company called Molaska. And if I remember right, he invested some money, too. I'm not sure, but I do think he might have been a stockholder in this company. This company had developed a process of dehydrating molasses and putting it into powder form. . . . This company sold powdered molasses to anyone who wanted to buy it and, no doubt, 50% of it, 60% of it, might have gone toward the manufacture of alcohol. . . . That's the business I had with him. Now Bucky tells me that anything during the Prohibition era, he was going to strenuously object to; that it was an unpopular law; it was repealed and so forth and so on, but I feel that anyone that wants to tear down the next guy's character can bring up anything he wants.

Whitaker: That's right, Moe, and we have discussed this with Bucky and, of course, he will have to make the—You and he will have to make the decision.

Dalitz: So I don't—but I have no misgivings about talking just like I'm talking to you because I don't care what anyone thinks of me because I felt that I am not a criminal.

Whitaker: And this is what we are trying, obviously, to demonstrate.

Abramson: Bucky, just as we started out with a Motion to Seal, we said, "There is a danger in doing that if you're going for public credibility."

We have suggested to Bucky that we would not like to see an objection to every discussion of your background when we come to trial but think this is down the line to resolve and I'm most pleased with what I hear you say because I think it's critical to you.

Whitaker: You can't get hurt; you get helped with this, Moe.

Dalitz: I don't care. I'm going to tell you as it is. I told you I am not going to emerge from this thing as a --- and I'm not trying to.

Whitaker: Right. And we're not starting a moral crusade.

Dalitz: No, and I'm not going to change my way of life.

Whitaker: Right. Right.

► Dalitz and Lansky

Dalitz: May I tell you more about Lansky? He had a son that went to college in Ann Arbor, Michigan. Ann Arbor, Michigan is my home; my father and mother's home; my sister's, and when Lansky—this is 30 years ago, 35 years ago—when Lansky went to visit his son, which he did often—... my parents and myself always invited him to our house for Friday night dinners and invited the boy, too, but then when he left Ann Arbor, Mr. Lansky had no reason to come back there, so we never saw him again. For the past 25, 26 years, that I have been in Nevada, I have seen him no more than three times, I don't think, and those three times were, once I came to La Costa, parked my car and got out of the car and ran right into he and his wife. . . .

Whitaker: He doesn't have a lot here at La Costa?

Dalitz: No. That's the extent of our whole—and listen if I met him tomorrow I would invite him to dinner. I don't intend to change this.

Whitaker: This is a personal relationship, is what you're saying?

Dalitz: That's right. ■



La Costa, April 1975, following the MONY Tournament of Champions: Allard Roen, one of Moe Dalitz's La Costa partners (far left); pro golfer Al Geiberger and his wife (center); Teamsters union president Frank Fitzsimmons (right).

'I think there's a well orchestrated effort on the part of organized crime figures to make it painfully expensive to publish these stories.'

Libel and the Mob

Mobsters and gangsters have traditionally kept their hands off journalists and have kept away from libel lawsuits on the theory that the resulting publicity would do them more harm than good. In the last 15 years, however, the hands-off tradition has been eroding. The Dalitz/Penthouse lawsuit is simply the largest of a series of libel suits brought by alleged organized crime-connected figures over the last ten years.

The cumulative costs of defending libel suits have already driven all but the best-financed national newspapers, like the NY Times and the Wall Street Journal, and the feisty shoestring publications with hardly any assets to lose (like the Truckers' magazine, Overdrive) out of the business of investigative reporting about organized crime. Many middle-range publications still apparently remember the horrible example of Look magazine, whose parent company Cowles publications has already spent more than \$600,000 defending the lawsuit brought by Joe Alioto following the publication of an article accusing him of Mafia ties. Ron Diana, who was house counsel for Look at the time of the Alioto story, told the Guardian, "I think there's a well orchestrated effort on the part of organized crime figures to make it painfully expensive to publish these stories."

Libel suits can also hurt a reporter's reputation: Look writers Dick Carlson and Lance Brisson were forced to expose several confidential sources in the course of the Alioto lawsuit. One source, Herb Mudd, then chief of FBI intelligence in San Francisco, resigned from the FBI rather than face

a punitive transfer to the Midwest following exposure. According to Harold Medina, house counsel for Time/Life, the Life magazine investigative team into organized crime and official corruptions was sued 24 times in seven years, at a cost of at least \$2.4 million.

Overdrive magazine, the trucker's monthly which specializes in uncovering connections between Teamster officials and organized crime, is one of the few small publications willing to continually face the threat of libel suits. Mike Parkhurst, Overdrive's publisher, estimates that every investigative article costs him an average of \$2500 in editorial costs—and another \$3500 in legal costs. "Eventually, we win," says Parkhurst. "We print the truth. But their object is to grind us down financially." (Overdrive has no libel insurance and has never lost a libel suit even though it's been sued more than 20 times.)

Jim Drinkhall, Overdrive's respected investigative reporter, agrees. "These things can really be vehicles of terror. That sort of tactic can really terrorize the press. If La Costa sued us, we'd be put out of business unless we got outside help."

While Overdrive fights the good fight against terrorism by lawsuit, larger papers tread softly around difficult stories. In August 1974, for example, the SF Examiner killed a Dick Nolan column describing NY Times reporter Denny Walsh's investigation of Alioto's associations with organized crime figures. Executive editor Tom Eastham told the Guardian the column had been killed on the advice of Examiner libel lawyers because it "invaded Alioto's privacy."

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Praxis, 258 Church, SF, CA 94114, 621-7895. A new alternative school devoted to ancient arts. Praxis: The Open University for Medieval Studies, begun last July by four friends who performed together in a medieval music group. Jason Castle, founder/director explains that Praxis, a Greek word meaning the practice of an art, science or skill "implies the practical application of the knowledge and arts of the medieval period to our everyday lives." Classes held in the instructors' homes have included: The Vikings, Heraldry (the art and science of blazoning a coat of arms), Alchemy, and Medieval Dance.

Besides conducting classes, Praxis publishes a quarterly bulletin of medieval events in the Bay Area and seasonally recreates a Middle Ages feast. A recent winter solstice celebration and Christmas festival saw 100 costumed folk sup on a banquet of roast suckling pig, meat pies, blanc manger, black buns, marzipans, mead, mulled wine, wassail. John Schank, a teacher and second year English literature master student at SF State described the event:

"Fantastic. It really came off well. There was a fantastic variety of food. A performance of a mystery play, a belly dancing group, 'Evergreen' played medieval Christmas carols, juggling, puppetry."

An open house and pot luck dinner is scheduled for Sunday, Jan. 25 at 7 pm. The spring catalog with classes starting late February will be available for mailing early next month. For a free copy call or write the school. Spring classes preview: Costume and Fashion of the Middle Ages, The World of Chaucer, King Arthur, Medieval Drama and Puppetry, Medieval Cookery, Gregorian Chant and Medieval Dance. Registration fee is \$5 and most classes carry a \$10-\$15 instructor's fee.

California Institute of Asian Studies, 3494 21st St., SF 94110, 648-1489. Sanskrit, Hindi, The Holy Koran and Later Buddhist Philosophy do not make up the schedule of a dilettante scholar. The California Institute of Asian Studies which claims to be the only graduate school in the US "to grant MAs and PhDs for original research in Asian culture, in comparative studies East and West and in interdisciplinary studies," is strictly for industrious graduate students. However, their rare evening scheduling of classes makes it possible for working persons to attend. Housed in two meticulous mini-mansions CIAS enrolls anywhere from 100 to 200 people per quarter, according to Dr. Harold Houghton, registrar, who says the ratio of men to women is almost equal in the student body composed mainly of Americans from California and New York.

The Institute prides itself on small classes and a faculty of Asian scholars including Dr. Frederic Spiegelberg, Stanford professor of Indic studies, recently appointed president.

Winter registration ends Saturday, January 17. Tuition is \$45 per quarter unit and a bachelor's degree is required for admission. Although not accredited, CIAS holds a "Candidate for Accreditation" status from the Accrediting Commission for Senior College and Universities of the Western Association of Schools and Colleges.

The Ali Akbar College, P. O. Box 492, Fairfax 94930, 454-6264. How many colleges can claim a campus in Calcutta or an advisory board that includes George Harrison, Ravi Shankkar and Mahavishnu John McLaughlin? Located on the lush Marin campus of the San Francisco Theological Seminary, the Ali Akbar College of Music offers full-time studies in the classical music of Northern India with a possible baccalaureate degree (Vadya Bid) to students who have completed five years of study "of vocal music, one particular instrument, or dance, and have passed a theoretical and practical examination administered by Maestro Ali Akbar Khan."

After several trips to the US, Maestro Ali Akbar Khan (considered by many as one of the world's top classical musicians), was impressed enough by the willingness of American students to learn the demanding discipline of ancient classical tradition, to found the branch in Marin.

Studies include instruction on the tanpura, sarod, sitar, bamboo flute and tabla along with vocal and dance classes. The College operates on four nine-week terms with tuition \$295 per quarter. Winter classes begin February 2.

If you are not ready to devote your full time to the study of Indian music but you are interested in supporting the College, tax-deductible memberships are available. Members receive special student price discounts

Winter classes

Recharge the mind and body

By K. A. Maszka



John Castle, founder/director of Praxis, the Open University for Medieval Studies, displays a hurdy gurdy (Irish harp) and other instruments from the Middle Ages.

to concerts, seminars on Indian music appreciations and a newsletter. A \$100 contribution gets you a private performance in your home.

Berkeley Film Institute, 2741 8th Street, Berk. 94710, 843-9271. If you have ever wanted to make movies, the Berkeley Film Institute, School of Motion Picture Technique, is the place to realize your celluloid dreams. Geared to technical training with no academic requirements, BFI's enrollment is open to anyone from home movie-makers to working professional filmmakers. Courses range from 16mm Film Production—a ten-week study in the basics of production, cinematography, sound, lighting, editing and post production (\$345)—to "Advanced Independent Production" workshop for individuals "who need facilities, help and professional guidance in executing their own personal projects" (\$275). One of BFI's most popular courses is underground filmmaker Lenny Lipton's "The Artist as Filmmaker" designed for artists in other medium who want to expand into film.

Other classes include: screenwriting, Super 8 Filmmaking and "Film Business: the Producer's role."

Blue Bear Waltzes School of Music, 2403 Ocean, SF 94127, 334-5702. "The name—Blue Bear Waltzes—sounds to some people like a little girls' dancing school," laughed Carol Snow, one of the two directors of the School of Music, nicknamed the College of Rock and Roll, or Funk U. Blue Bear was formed 4½ years ago by Wolfgang & Strauss, a rock band titled after the Austrian waltz composer and his dog—ergo the not so cryptic name.

At that time the rock quartet evolved into the 40-piece Blue Bear Waltzes Electric Orchestra and Folk Chorus, playing and lecturing in the Bay Area on "Why Rock and Roll Will Stand." R&R stood, but the Electric Orchestra failed to make it commercially.

Blue Bear, surprisingly stuck out in the Ocean/Sloat residential neighborhood, is run by Snow, one of its original students, and Steve Savage, one of the founding members of Wolfgang, along with Diane Frohman, head of curriculum.

With an enrollment of between 90 and 140 students, depending on the semester, Blue Bear, housed in a couple of storefronts, grants no degree and is not accredited but offers a hang-loose alternative to classical music studies. Besides private lessons,

classes include basic rhythm, ear training, fingerboard, songwriting lyrics.

Workshops of six to nine students in rock and soul, electric music, acoustics. Fees vary according to the program. Lessons: \$50-\$40 per month; classes: \$30-\$25; Workshops: \$65-\$50 per workshop (eight weeks).

The Nature School, 5407 Bryant, Oakl. 94618, 841-6500. Established a year ago, The Nature School is a cooperative of teachers and volunteers who believe people must know and understand their environment if they are to care for and save it. Nature School delves into natural history in short classes (Indian Uses of Plants \$20, Introduction to Astronomy \$15), weekend field courses (The Mendocino Coast, \$28; Feather Falls or Further, \$28) and extended field trips (upcoming: Fall in the Himalayas, \$900 plus airfare; Costa Rica: High Mountain Habitat, \$350 plus airfare). The small but impressive 11-member staff includes: Art Weston, a PhD in plant ecology; Glenn Keator, PhD, systematic botany of flowering plants; and, Ron Hennessy, MA in biology and PhD candidate in entomology.

New College of California, 777 Valencia, SF 94110, 863-4111. Housed in a former funeral home, the New College of California is a private humanities college recently relocated from its Sausalito waterfront site. Began in 1971 with 16 students and two teachers, New College offers small classes, (five to ten students), tutorials (one-to-one with 25 faculty members) and independent study programs. It's freethinking and funky—but fashionably so at a yearly tuition of \$2200. Most of the 80 undergraduate students started out at other universities according to president John Leary's statement in the current catalog: "Here is the student body, 70% of whom have been at other colleges: Illinois, Bryn Mawr, Washington and Lee, Southern California, Yale, Oregon and Swarthmore."

The College grants a Bachelor of Arts degree after three years. At present the school is not accredited but holds a "Recognized Candidacy" status in the accreditation process with the Western Association of Schools and Colleges.

On the graduate level the New College School of Law, 1254 Market St., SF, an alternative public interest law school aims "to train attorneys who will serve the broad interests of the public rather than the economic interests of the few."

Narc 101: Skyline College's "Narcotics and Special Investigations" course "involves identification of drugs, drug abuses, mental and physical effects and addiction . . . with special emphasis on vice and deviant behavior including victimless crimes." Geared "to acquaint . . . students with background and historical information necessary to enter a law enforcement agency" this is not a show-and-tell class. (Feb. 9-June 14, Mon. 7-10 pm, \$10.)

Comic relief. "Cosmic Comics, an Appreciation: Or, Comic Book Junkies, Come Out of Your Closets" from Orpheus offers discussions and readings of popular, underground and sci-fi comics. The instructor boasts a complete collection of Warlock, Captain Marvel, War of the Worlds featuring Killraven, Unknown Worlds of Science Fiction and Doctor Strange. (Feb. 5-Feb. 26, 8-10 pm, \$18, Carolina Boren.)

Cycle sisters: "Motorcycling for Women" includes "selecting the right bike, safety, riding techniques, clothing and equipments, basic mechanics, routine maintenance, touring and camping from a woman's point of view." Rev up with Heliotrope instructor Jane Piereth who wheels a 500cc touring bike. (Feb. 5-Feb. 26, Thursdays, 7-9 pm, \$20.)

Better than box seats. Let the San Francisco Symphony provide the mood music as you attend three Wednesday morning dress rehearsals in "The Making of a Concert" through DeAnza College. Rehearsals include: Feb. 25, Edo de Waart, principal guest conductor; March 17, Michael Tilson Thomas, guest conductor; and April 7, Seiji Ozawa. Lecture to proceed field trips. Similar course at UC extension. (\$27, Betty Birsch.)

Putonghua spoken here. The US-China People's Friendship Association offers all levels of Chinese conversation classes specializing in Putonghua, the common language of China. (Mandarin was previously the national tongue.) Also study: hanyu pinyin, a Latinized phonetic system and simplified brush characters. Class times vary, meeting once a week for three hours. The spring term, which begins Feb. 9, lasts four months. Tuition is \$15 per month. For further information call 863-0537.

Dance your argyles off. Jitterbug, swing, samba and waltz your way through Lavender U's "Tango Anyone." The instructor is, according to his personal profile in the catalog, "a former professional dancer and teacher, has Gemini rising and eats imported figs for breakfast." Call Roger, 431-5894. Fee: \$2 per two-hour session.

Distant cousins of Zorro. Saber dance and shape up at the downtown YWCA's beginning fencing class. Open to men and women. Equipment included in fee. (Jan. 24-March 6, 11 am-12:30 pm, \$24.50 members/\$29 nonmembers, Pamela Carr.)

Macho in the movies. Foothill College in Los Altos reels out "Understanding Men," a film series "intended for men and women who wish to examine and perhaps challenge the models of masculine behavior established by our society." Five feature-length films (including Spencer Tracy in "Adam's Rib," Erich von Stroheim in "Grand Illusion" and John Wayne in "Red River") and two award-winning shorts (including "Some of my Best Friends are Bottomless Dancers" a documentary by a Stanford film student). (Jan. 20-Feb. 24, Tuesdays, 7:15-10:15 pm, \$12, Leonard C. Schwarz.)

Give yourself the acts. The Eureka Theatre Workshop School offers a six-week course in "Musical Theatre Workshop" featuring movement, singing, audition and scene study. Teachers are a trio of local thespians. Other Eureka workshops: mime, voice, theater for children, scene study, technical theater workshop. Call 863-9026 to reserve space in classes. (Jan. 24-March 6, Sat. 11:30 am-2 pm and Tuesday, 5:30-8 pm, \$75. Mimi Sarkisian, Mary-Cleere Haran, Chris Silva.)

Wild women. A weekend for women with focus "on risktaking as a means of getting in touch with the heroic in each of us." Proposed activities: night hike, rock climbing and an aerial obstacle course. Good physical health is a prerequisite. Sponsored by the Marin YWCA and Journeys Inc. (March 26-28, fee to be determined, call Chris Goodwin, 456-0782.)

Dissecting the documentary. "Film as Fact" as the San Francisco Museum of Modern Art screens the documentary from the "record" films of the Lumiere Brothers to the "drama" of David Wolper, from Flaherty's "Nanook" to CBS's "The Selling of the Pentagon." (Feb. 12-April 15, Thursdays, 7-10 pm, \$30, James Culp.)

Nuptial notes. Learn how to write your own "Marriage and Family Contracts" in this four-lecture series at UC Extension, Berkeley. Topics: legal history of pre-nuptial and dissolution contracts; types of contracts and their components; behavioral contracts between parents and their children and the use of contracts between intimates. (March 5-March 26, Fridays, 7:30-9:30 pm, \$25 series, \$6.50 single lecture/space permitting; Eileen Gambrell, Theodore Stein, Robert Mnookin.)

Weave a yarn or two. The Spinning Wheel, 130 Church, SF, 626-1777. A low-

continued on page 13



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Ali Akbar College of Music student practices a classical dance of Northern India. Other classes offered at the Marin school include tanpura, sarod and sitar.

continued from page 11

key craft shop sponsors classes in weaving, spinning, basketry, macrame, crocheting, knitting. One-day workshops in warping methods, natural dye and chemical dye. Costs range from \$15 for workshops to \$60 for five sessions of "designing on the loom." Call or drop in for details.

Head trip. "Frontiers of Consciousness" explores parapsychology, the phenomena of psychic functions outside the accepted limits—ESP, precognition, psychokinesis and psychic healing. Also investigate bio-feedback and dream research. At the College of Marin. (Jan. 22-March 18, Thursday 12:30-2:30 pm, \$10, Sylvia Boorstein.)

Beware: Black Belt. "Ki Aikido and Ki Development" is one of the courses being offered in a new program, "Learning Unlimited," initiated by UCSF "for students, faculty, and staff . . . though the community at large is a welcome extension of the program." Most of the classes, unfortunately, have started by presstime. Register at the Central Desk of the Guy S. Millberry Union, 500 Parnassus, SF. The Ki Aikido class is divided into one hour of pinning and throwing techniques and the second hour of ki breathing methods, ki massage, and ki meditation. The instructor is a fourth degree black belt in Ki Aikido. (Jan. 22-March 4, Thursdays 7-9 pm, \$21, M. Shiohira.)

Get carded. Fiberworks, Center for the Textile Arts in Berkeley, offers a one-session workshop in hearts and flowers: valentines. A pictorial survey of oldies and creations of new ones. Learn cutting, stuffings, pasting, embroidery. Materials provided. Brown-bag a sandwich along with your sentiments. (Feb. 7, 10 am-3 pm, \$12, Inez Brooks Myers.)

Learn about lunacy. "Madman as Hero in the Twentieth Century Fiction" evaluates "mad" heroes and heroines in select novels: Faulkner's "Light in August," I. J. Singers' "Yoshe Kalb" and Andre Schwarz-Bart's "A Woman Named Solitude." UC Extension, SF division. (Feb. 4-April 28, Wednesdays, 7-9:30 pm, \$65. A. Jacob Weiner.)

Freebies

The Godfather would be proud of you: a mini-course in "Italian Culture" focusing on history and development at Galileo Community College Center. For further information call 922-6620. (Jan. 21-Feb. 25, Wednesdays, 7-9 pm, Joanne Fusco.)

Scanning the Sanskrit are Rina Sircar and Paul E. Herman at the California Institute of Asian Studies.



Free verse. "Poetry for the People" explores Third World, prison and street poetry with tapes, records, film, videotape and live poetry readings. Leslie Simon, a local poet, will teach this class at City College of SF. Call 849-2572 for registration details.

Baby yourself. Expecting or adopting your first baby? Expectant mothers, fathers and grandparents are invited to this "Expectant Parents" class—also sponsored by the Golden Gate Chapter of the American Red Cross. Class covers care of the newborn, including feeding, bathing, the emotional aspects of labor and delivery along with growth during the first year. (Jan. 19-Feb. 16, Mondays, 1:30-3:30 pm. Call 776-1500.)

100 free workshops. The Neighborhood Arts Program, a project of the SF Art Commission, 165 Grove, SF 94102, 558-2335, offers more than 100 ongoing workshops in the arts—Third World poetry, Latin rhythms, Afro dance, creative Filipino dance, photography, weaving. For details of events in your neighborhood, call NAP for a schedule.

A checklist of Bay Area schools offering a wild assortment of winter classes:

Ali Akbar College of Music, PO Box 492, Fairfax 94930, 454-6264.

Berkeley Film Institute, 2741 8th Street, Berk. 94710, 843-9271.

Blue Bear Waltzes School of Music, 2403 Ocean, SF 94127, 334-5702.

California Institute of Asian Studies, 3494 21st Street, SF 94110, 648-1489.

College of Marin, 835 College, Kentfield 94904, 454-3962.

De Anza College, 21250 Stevens Creek, Cupertino 95014, 257-5550 ext. 521.

Eureka Theatre Workshop School, 16th St./Market, SF 94114, 863-7133.

Fiberworks Center for the Textile Arts, 1940 Bonita Ave., Berk. 94704, 548-6030.

Foothill Community College, 12345 El Monte, Los Altos Hills 94022, 948-4444.

Golden Gate Chapter of the American Red Cross, 1625 Van Ness, SF 94109, 776-1500.

Heliotrope, 21 Columbus, SF 94111, 398-7042.

Neighborhood Arts Program, c/o SF Arts Commission, 165 Grove, SF 94102, 558-2335.

Nature School, 5407 Bryant, Oakl., 94618, 841-6500.

New College of California, 777 Valencia, SF 94110, 863-4111.

New College School of Law, 1254 Market, SF 94102, 863-4111.

Praxis, 258 Church, SF 94114, 621-7895.

SF Community College District (Adult Education): John Adams Center, 1860 Hayes, 346-7044; Alemany Center, 750 Eddy, 885-5212; Galileo Center, Fillmore/Bay, 922-6620; Mission Center, 938 Valencia, 648-1415; John O'Connell Vocational/Technical School, 21st St/Harrison, 282-3100; Pacific Heights Center, 31 Gough, 626-0996; SF Skills Center, 1311 Sutter, 441-1178.

SF Museum of Art, Van Ness/McAllister, SF 94102, 863-8800.

Skyline College, 3300 College, San Bruno 94066, 355-7000.

Spinning Wheel, 130 Church, SF 94114, 626-1777.

University of California Extension: 55 Laguna, SF 94102, 861-6833; 2223 Fulton, Berk. 94720, 642-4111.

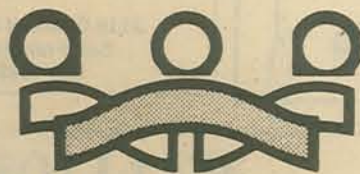
University of California, SF, Guy S. Millberry Union, 500 Parnassus, SF 94143, 666-2019.

US-China People's Friendship Association, 50 Oak, SF 94102, 863-0537.

YWCA: Downtown Center, 620 Sutter, SF 94102, 775-6500; Chinatown Center, 965 Clay, SF 94108, 982-3922; Western Addition Center, 1830 Sutter, SF 94115, 921-3814; Marin County Center, 1618 Mission, San Rafael 94901, 456-0782; San Mateo County, 560 El Camino Real, San Bruno 94066, 588-7366.

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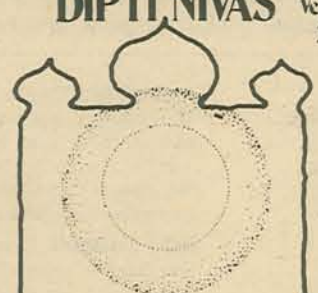
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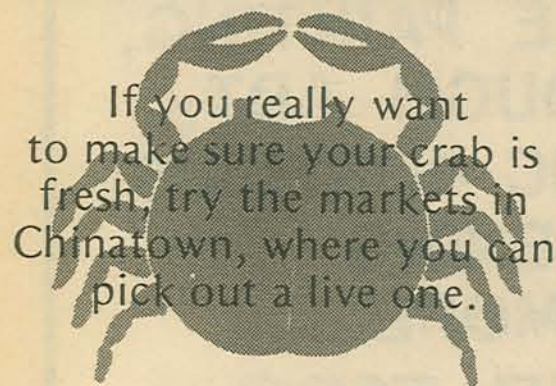
Eureka! Here come the crabs

Where to get the choicest and cheapest crustaceans

By Cathy Luchetti

Now that the crabs are back, the trick is to find the freshest specimens at the lowest prices. One thing you don't have to concern yourself with, according to all the professionals we talked to, is how to select a choice individual out of the masses of crawling crustaceans. "Big crabs and little crabs taste just the same," says Louis Friscia of the Friscia Fish Company. "One just gives more meat, that's all." The difference in flavor comes in when some wholesalers cook up last season's frozen crab and pass it off as fresh.

The freshest, most up-to-the-minute crab in the Bay Area can be found at the walkaway stands on Fisherman's Wharf. The SF crabbing industry, 400 vessels strong, virtually died when most of the crabs mysteriously disappeared in 1957, but about 20 of the boats still fish the harbor mouth. They bring in a daily catch of Dungeness that is straight-away boiled and served up as dollar cocktails, com-



plete with oyster crackers and marinara sauce. The prices for a crab dinner at nearby restaurants, however, hovers around \$5 to \$7 a plate—\$2 to \$3 more than what you should expect to shell out at smaller, less pretentious neighborhood spots.

For those who really want to make sure their crab is fresh, Chinatown has several markets that sell it live. The Canton Market at 1135 Stockton offers the largest assortment of sizes. The ideal place to get it is directly from a wholesaler. Many say they won't sell small amounts, but Oakland Fisheries and West Coast Sea Food in SF will sell you as much or as little as you want for about \$1.20 a pound. Here are some of the lesser-known markets, dealers and restaurants where you can find the best buys.

Cook it yourself

West Coast Sea Food Inc. 416 Bay, SF. 673-6151. All crab arrives here fresh or presteamed and frozen by packers along the Oregon coast. The only way I can classify it is "fresh-steamed crab frozen for a day." \$1.15 per lb.

Canton Market, 1135 Stockton, SF. By no means the only fish market in Chinatown, but one where you'll find the freshest and best-displayed seafood: starry-eyed crayfish, bulging pink bassheads and a phalanx of customers discussing the merits of horribly gasping catfish. Fresh crab runs \$1.50 per lb., and you can pick your own—gingerly—from an ample selection.

Housewives' Market, 9th and Clay, Oakland. Not only will you find sackloads of crab, ready for the pot at \$1.50 per lb., but endless stalls of food-stuffs to go along with it: bulk sassafras for crab creole, powdered barbecue for Vietnamese spice crab, cayenne pepper, strings of garlic, bread, butter and any vegetable imaginable. Competition between the stalls is stiff, so you may be able to negotiate the crab price.

Oakland Fisheries, 308 4th St., 893-1300. All their steamed crabs are cooked in Crescent City and brought directly to the wharf within 24 hours. The merchandise here goes for a low \$1.20 per lb. for fresh or freshly boiled Dungeness. From there it's just a short hop to the Harrison Street Railroad Park—a good place to snack on crab and count the train cars.

Great American Lobster Company, Clay Street Pier, Oakland, 834-2649. A Cannery Row-type shed with a clear view of the estuary and its busy shipping lanes. Inside, a ceiling-high lobster pool filled with anxious green bodies. Outside is the crab locker, where some Dungeness are delivered pre-boiled and frozen from Eureka, other somnolent and ready to cook. All crab is \$1.50 per lb. They also sell steamers, seasonings and marinara sauce.

Restaurants

Bogart's Shellfish Bar, Kearny/Montgomery, SF. Although nowhere in San Francisco will you find a real live New Orleans-style stand-up oyster bar, Bogart's comes close with a serving counter, oysters on the shell or free-floating, and elegantly prepared crab salads, cocktails and cracked crab. The crowds are heaviest between 11 am and 1 pm, when fish-happy execs and secretaries queue up for fast, informal service. Crab prices are competitive; steamed crab at \$1.50 per lb.

Maye's Oyster House, 1233 Polk, SF. 474-7674. Take about a hundred people, put them back to back and fill their plates with deviled crab, crab au gratin, crab creole, crab legs baked in noodles or plain cracked crab, and you've got the gustatory delights of Maye's. All crab is freshly caught and boiled on the spot; most average about 2½ lbs. Maye's is one of the best arguments for skipping the wharf, given their low a la carte steamed crab price of \$4.50. Go prepared for extravagant portions and a zesty salad of beets, carrots, tomatoes and lettuce.

Ernie's Neptune Fish Grotto, 1816 Irving, SF. 566-3344. If you think that all eateries labeled "grotto" have an obsession with fish nets and recessed lighting, you'll find Ernie's a real switch. It is spare almost to austerity, with all the extras directed toward the food. Cracked Dungeness crab is a seasonal specialty (half a crab for \$3.25) and the cioppino in creole sauce is, according to the chef Piter Czir, "finger-lickin' good." All crab cooked fresh.

Joe's Fish Grotto, 4435 Mission, SF. 239-9459. A cheerful, dark-paneled nook with a fresh fish-to-go counter, compact waiting room, cozy, bottle-lined bar and a series of well-filled rooms. The crowds are large and friendly, although crab must be among the lesser attractions here, at prices like \$5.95 for a plate of steamed legs. Even the crab cocktail is steep (\$1.50). But if you're stricken with crab lust in the middle of the Mission, this is still the closest place to go.

Spider Healy, Jack London Town, Oakland, 893-8030. A hatch-and-porthole-style restaurant that serves omelettes and salads. Their oyster bar takes place in the cocktail lounge, and the crab offering is sauteed king crab legs, \$2.95 a plate. A smaller version of Solomon Grundy's, but with a much better view of the Oakland harbor, this restaurant is a great place to take visiting relatives. The decor is expensive, but the prices are low. (The whole Jack London Town complex is brand new, and many shops are unfilled. I'll wager their prices will go up when the shopping complex is completed.)

La Bouillabaisse, 2040 4th St., Berkeley, 845-5445. One of the few off-the-wharf seafood coves that manages to combine chic, service, economy and fine cooking. Although their cracked crab is frozen, it is distinctly different from most crab you'll taste commercially. They use snow (or tanner) crab from Alaska, which is somewhat smaller than king crab and related to spider crab. It's more popular in Japan than the US. The flavor is slightly less sweet and meatier than Dungeness or king. The restaurant shows a lot of flair, from the candlelit tables to the saffron-scented shrimp soup.

Cape Cod House, 3666 Market, Lafayette. 283-8288. Lafayette by the sea? Hardly. But this beachcomber's find of a crab house in the heart of Contra Costa county is worth a trip through the tube just to sample the fresh steamed Dungeness crab with mayonnaise and lemon—at \$2.50 for ½ crab) the lowest price anywhere. The 26-year-old house is a captain's fancy of white napery, fish nets on the paneled wall, a fireplace and a long, polished bar that sports a painted panorama of a fishing village.

The Crab Cottage, Capistrano Road at Prospect Bay, Princeton-by-the-Sea. 728-9989. Despite the fact that Princeton-by-the-Sea (just north of Half Moon Bay) is a one-street fishing village, Crab Cottage owner Tom Monaghan ignores the yearly influx of Dungeness, sticking to Alaskan king, which he claims patrons can devour with a lot less scrabbling and broken fingernails. The Alaskan king (actually a hermit crab) can weigh as much as 24 lbs. The legs they serve up are the size of a small chicken leg—and that's meat out of the shell. Legs come sauteed in wine and butter, with salad, rice and french fries (\$4.75). (The King crab, naturally, is frozen for the long voyage south.)

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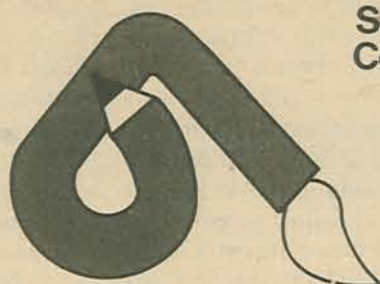
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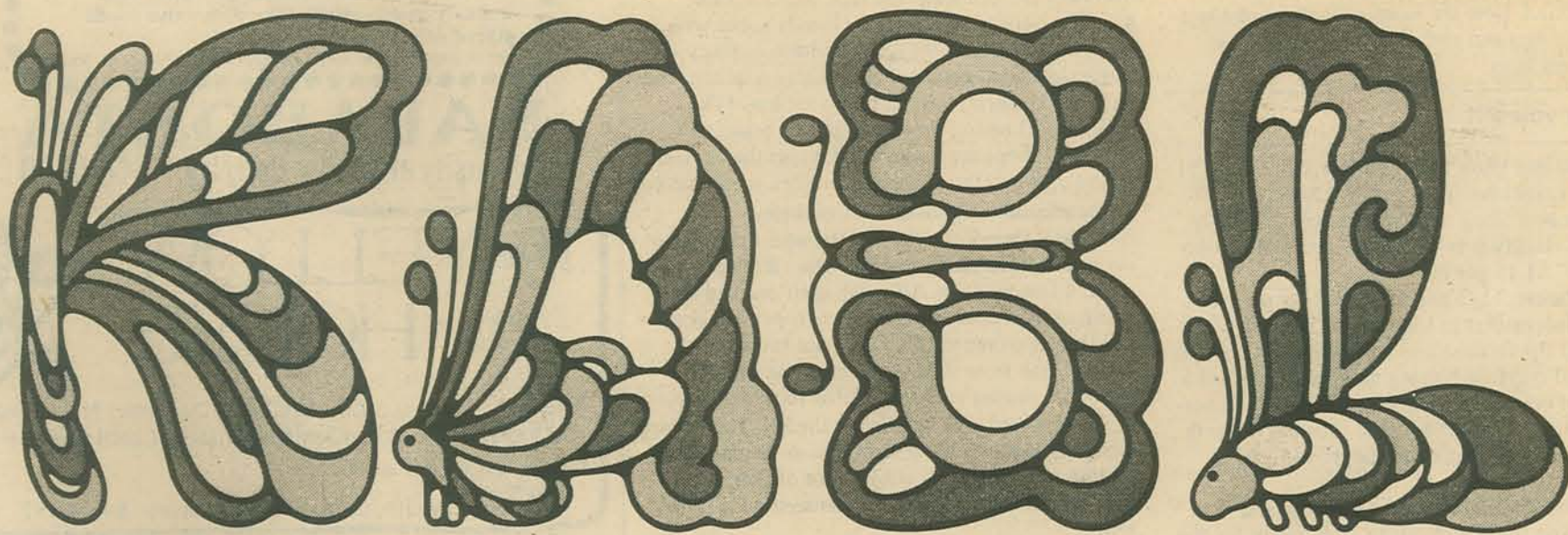
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A comedy that bleeds to death

LUCKY LADY, with Liza Minnelli, Gene Hackman and Burt Reynolds, directed by Stanley Donen, screenplay by Willard Huyck and Gloria Katz. Alexandria, SF; UC, Berkeley.

Once upon a time, comedy was a staple of the moviegoer's fare, hard as that may be to believe now. In the Thirties alone, Hollywood employed directors like Ernst Lubitsch, Howard Hawks, Frank Capra and Leo McCarey to make comedies with, among others, Katharine Hepburn, Cary Grant, James Stewart, Jean Arthur, Gary Cooper, Claudette Colbert, Clark Gable, Mae West, W.C. Fields, Jean Harlow, Wallace Beery, Carole Lombard, William Powell, Myrna Loy, Melvyn Douglas, Greta Garbo, John Barrymore, Ginger Rogers, the Marx Brothers and Shirley Temple. These credits are impressive, especially when compared with any list one could draw up of equivalent talents now working in film. Still, one could make a passable list of directors (Altman, May, Nichols, Edwards, Brooks, Allen, Ashby, Forman) and performers (Streisand, Nicholson, Hoffman, Minnelli, Segal) working in American film comedy today.

But where are the comedy writers who could stack up with George S. Kaufman, Moss Hart, Dorothy Parker, Ben Hecht, Charles MacArthur, Preston Sturges, Billy Wilder, Charles Brackett, Herman J. Mankiewicz, Morrie Ryskind, Sidney Buchman, Charles Lederer, Donald Ogden Stewart, Norman Krasna, Samson Raphaelson and Robert Riskin? Robert *who?*, I hear you ask. Oh, you know, Robert Riskin, who wrote "It Happened One Night," "Mr. Deeds Goes to Town," "Lady for a Day," "Platinum Blond," "Meet John Doe" and a few other pictures for Frank Capra, including the adaptation of "You Can't Take It With You." Oh, that Robert Riskin.

Thirties comedy has been handed down to us as director's comedy or as star's comedy, and we forget the writer's contribution. (When was the last time you saw anybody running a Jules Furthman film festival?) Under the old studio system, writers worked in teams, lunched together, drank together, adapted each other's plays, rewrote each other's screenplays. The studio system wasn't designed for art—it wasn't likely to produce a *Hamlet*. But it was perfectly tooled to produce comedy—light, snappy, seemingly effortless. When the Hollywood system did produce a masterpiece, "Citizen Kane," it grew, as Pauline Kael demonstrated in her essay, "Raising Kane," out of the conventions of Thirties comedy.

These conventions were the great strength of studio-produced comedy. Boy meets girl, boy loses girl, boy gets girl. The basic outlines of Thirties comedy were never that simple, but almost. The writers would add embellishments, ring new variations on the old themes: hardboiled newsman meets spoiled heiress; spoiled heiress meets bonehead professor; bonehead professor meets hard-boiled newswoman. The variations were infinite, but the structure a constant. (For example, as Arlene Croce notes in "The Fred Astaire and Ginger Rogers Book," all nine Astaire-Rogers films were based on one or the other of two plots—the one-couple plot and the two-couple plot.)

When the studio system collapsed, the conventions of Hollywood comedy collapsed too—probably because, without the sovereign power of Harry Cohn and Louis Mayer behind them, the rules of comedy seemed to have no force. Theoretically, nothing but good should have come from the decline of the studio tyrants, and in terms of film drama, things seem to have worked out that way. But Hollywood comedy has never recovered from the fall of the *ancien regime*. Hollywood comedies have become fewer and farther between. Last year we had four good ones—*Love and Death*, *Young Frankenstein*, *Shampoo* and *The Return of the Pink Panther*, and these were all idiosyncratic works; one doesn't expect *Love and Death* to be the fountainhead of a movie tradition. Traditional comedy is practically an extinct species. Once in a while, a member of the old guard, like Billy Wilder, will try to beat a dead comedy, like *Avanti!* (which actually featured *two* corpses), back to life. Once in a great while, a member of the new guard will try to revive the old comic forms: Peter Bogdanovich, for example, with *What's Up Doc?* and *At Long Last Love*. Bogdanovich is no small-time operator, and if there's one thing he knows—and he knows *one* thing—it's old movie formulas, but even he was unable to breathe life into them. The old magic that clicked for Cary Grant and Clark Gable doesn't work for Ryan O'Neal and Burt Reynolds. In his comedies, Bogdanovich tried to attack Hollywood



Is this lady lucky?

tradition head-on, and he ran into a brick wall. Stanley Donen's *Lucky Lady* is the latest attempt to resuscitate the conventions of Thirties comedy, but it tries for an end run around Hollywood tradition. Like Bogdanovich's *At Long Last Love*, Donen's film stars Burt Reynolds, along with Liza Minnelli and Gene Hackman. Donen and his screenwriters, Willard Huyck and Gloria Katz, know that today's Hollywood stars can't pull off the glamour business that worked for Clark Gable. Burt Reynolds is a camp Clark Gable, a macho tough guy who doesn't take his own toughness seriously; when he had to play a traditional romantic lead in *At Long Last Love*, Reynolds consciously turned himself into a joke. In *Lucky Lady*, the filmmakers use that quality, build their picture around the phoniness.

The script, which concerns rum running during Prohibition, is jerrybuilt and calculated to provide something for everybody: the first third is modeled on Thirties romantic adventures, like the Gable-Harlow *Red Dust*—a gold-digging trio of amateur rum runners beats the Coast Guard and the syndicate and makes a pile of dough; the second third of the picture is a variation on the basic two-man, one-woman plot of "screwball" comedy—the newly rich trio takes a suite in a swanky hotel and plays switchies; the final third of the film descends into Seventies-style violence—the trio and some other independent rum runners take on the mob in a full-scale sea battle. The film collapses in the final reels, literally bleeding to death, but the rest of the picture is entertaining.

The filmmakers take the old movie conventions and make them work by, in effect, acknowledging that they *don't* work. They recognize how funny it is to have Burt Reynolds and Gene Hackman, a good, noncharismatic actor, doing the big movie star bit, and they make *that* their joke. The stars, including Minnelli, are portrayed as low-lifers—crude in their social life, unprofessional in their business life, but they are put through the paces of traditional movie romance and heroics anyway. It's as if an ordinary Thirties movie audience were being allowed to live out a Thirties movie fantasy, as if the proverbial John Doe and Mary Smith were allowed to become, for one dreamy instant, Grant and Hepburn, Astaire and Rogers, Stewart and Arthur.

Screenwriters Huyck and Katz, who co-authored *American Graffiti* after graduating from UCLA film school, probably love old movies every bit as much as Bogdanovich does, but unlike Bogdanovich, they don't believe in the conventions, and it is this absence of belief, this essential cynicism, that keeps *Lucky Lady* moving, at least until its blow-out finale. There's something in their technique akin to a storyteller starting off with "Listen, I've got to tell you this *terrible* joke. . . ." But in both cases, it puts us in the right frame of mind to accept what is coming; it works—by scaling down our expectations to what can be delivered.

The problem is precisely that less is delivered. Huyck and Katz aren't trying to sell us on the idea that less is more. Their position is simply: that's all there is, take it or leave it. And we've been deprived of really good traditional comedy for so long that we're prepared to treat their synthetic confection as if it were a feast. The movie industry has finally got us where the food industry has had us for years: prepared to accept taste in lieu of nourishment. Huyck and Katz have hit upon a solution to the problem posed by the loss of comic conventions, and it may prove a gold mine, but it's not an entirely satisfactory solution. Other recent comedies—*The Adventures of Sherlock Holmes*, *Smarter Brother*, *The Sunshine Boys*, *The Black Bird*—have tried, with varying degrees of success, different solutions to the problem, and these will be discussed in an upcoming Guardian. ■



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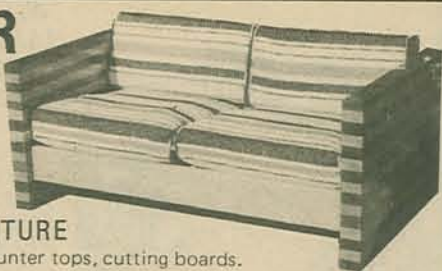
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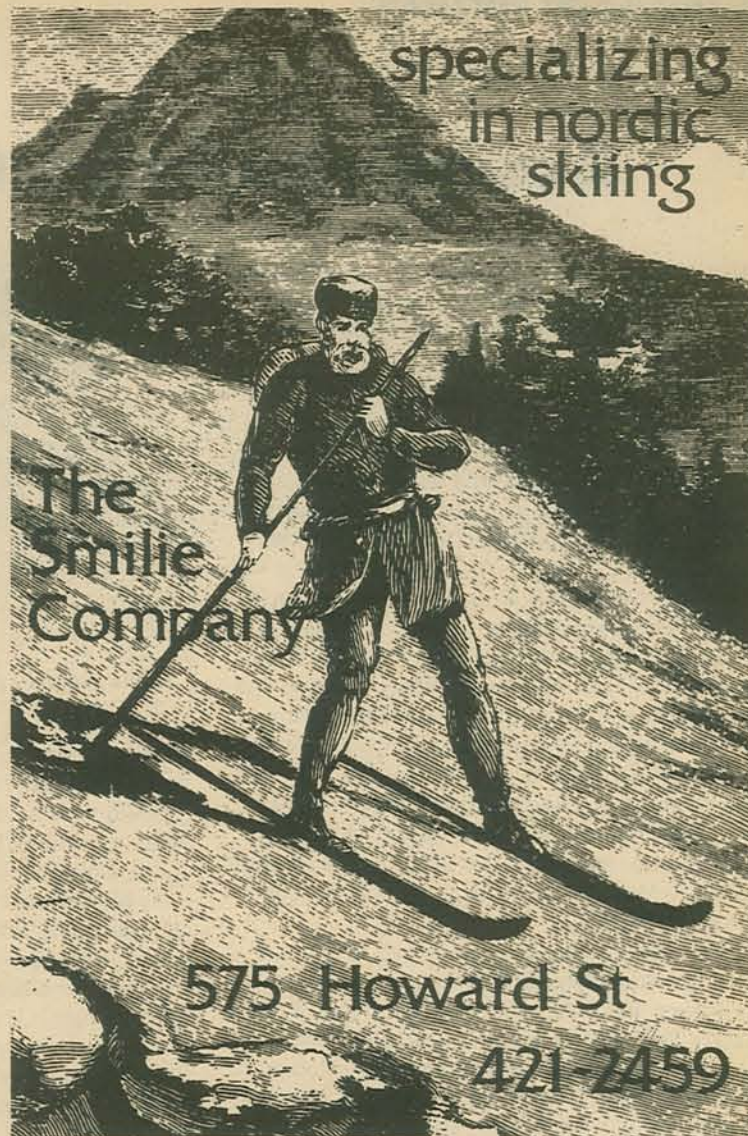
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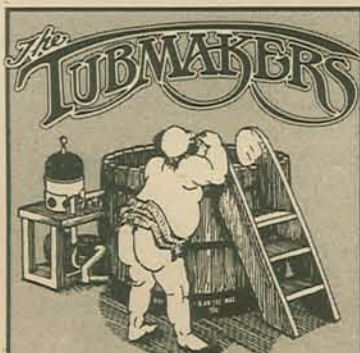
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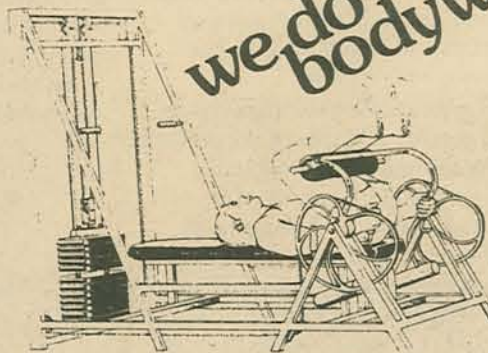
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Should middle-aged Alan leave Jackie, his faithful wife of 20 years, and their two tender teenage children, to run off with his paramour, sensitive, youthful and oh-so-huggable Julie? The answer to this monumental question is currently being explored in the SF production of *Find Your Way Home*. Written by Britisher John Hopkins, the play's plot may sound hackneyed, but wait! Hopkins adds a tingling contemporary twist to the old triangle. The object of Alan's passions, Julie (short for Julian) is a comely young man.

Now if that revelation didn't startle you just a weensy bit, you may not find much to ruminate on in Hopkins's creation. But to be fair to the playwright, *Find Your Way Home* is meant to take place in England, not San Francisco. And, perhaps more important, the play is now six years old, and a good many closets have been opened since then, making Hopkins's proselytizing seem slightly quaint.

Not that I want to debunk the drama altogether for it has its plungingly sincere moments. Hopkins has basically written a consciously contrived soap opera, set in Julian's seedy studio apartment, which frankly proposes that many psychologically and sexually troubled heterosexuals may be victims of repression, with the main thesis of the play proclaiming that homosexual love can run as painfully deep and true as any other kind.

A noble sentiment, to be sure, and worth restating publicly, forcing us to examine our cloddishly narrow sexual conceptions. But Hopkins has a curious way of reinforcing prejudices with one hand while erasing them with the other. For example, neglected by Alan, the despairing Julie has taken up a sordid life as a male prostitute. Within the drama, Julie's sexual encounters are often graphically described, so graphically and with such raunchy glee ("I've had more pleasure eating an overripe banana," Julie snipes at one loutish ex-lover) that at times the work perilously approaches pornography.

Oddly, the best scene in the play (and it's very good indeed) occurs between Alan and his wife Jackie. It's here that we really begin to appreciate the complexity of his dilemma. Alan is a decent human being, and his head tells him he should dutifully conform, while his heart makes its own undeniable demands. He's tortuously caught between the real affection he has for his wife and children and the burning love-lust he has for Julian.

As Jackie, local actress Stephanie Smith gives an absolutely first-rate performance, the best I've ever seen her do. Playing a character who's eco-

nomically and emotionally dependent on her confused husband, Smith has just the right air of indignant humor and helpless humiliation.

William Wilson, generally a fine actor, plays Alan, and in the scene with Smith he gives a nicely shaded performance, but elsewhere in the play he's less comfortable. Part of the problem is simple miscasting. For pathos's sake, Hopkins intended Alan to be 47, paunchy, balding and slightly rancid around the edges. But Wilson is an attractive, trim fellow of about 40, equipped with a natural vitality that he has a hard time suppressing. Wilson's biggest obstacle, however, is not his lack of physical and mental flab; his biggest challenge is trying to convince us he's madly in love with Julian, who, as acted by Bruce Neckels, is a totally unappealing nebbish.

No amount of good acting could make *Find Your Way Home* a great play, but, cast well, with interesting people, the work could become an absorbing entertainment in much the same way *Sunday Bloody Sunday* took on meaning from the sheer dynamism and appeal of its performers. You must care about these people, and that's evidently what happened in the praised 1974 New York production of *Find Your Way Home* in which Michael Moriarty played Julian. But with Neckels in that crucial role, this production doesn't have a chance.

If the program notes are to be believed, Neckels saw the play in the East and was so taken with it he produced this SF version as a vehicle for himself. It's too bad. For with his soft body and clean-cut baby face, Neckels here resembles a youngish Pat Boone, a detriment his weak acting cannot overcome. Alan would be a fool to leave Jackie for this Julian. And somehow I don't think that's the message the play meant to convey.

The four-character show is directed by Joseph Gostanian, with Fred Ward giving an overstated performance as one of Julian's grimy ex-lovers. Jack De Govia's set design makes clever use of the tiny showcase stage. It's all appropriately drab except when the characters open the apartment door revealing a hallway of such multi-colored velocity the wallwork looks like the act of a mad chimpanzee. □

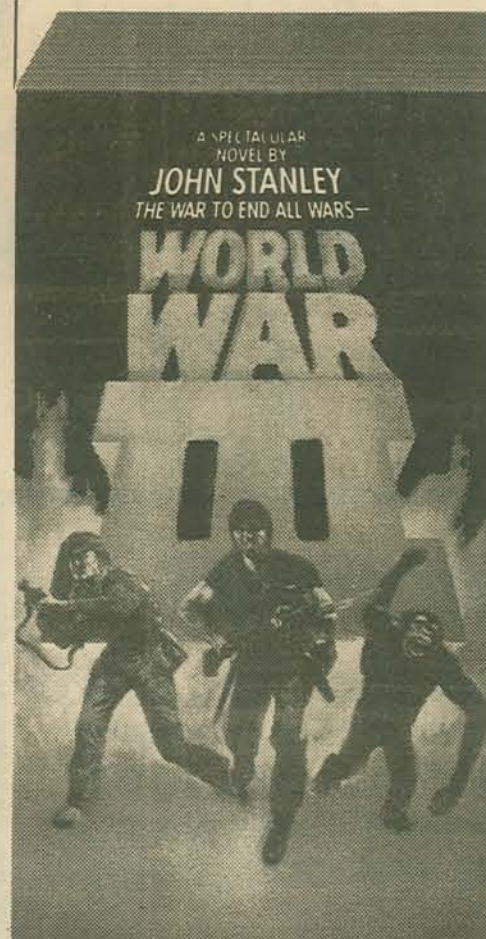
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Beginning Jan. 24, the Eureka Theater is starting a Workshop series in Musical Theater, Scene Study, Mime, Voice, Theater for Children and Technical Theater. For info, call 863-9026. If you want to learn more about ballet, or in particular the San Francisco Ballet, they've created a "speakers' bureau" and will send a free lecturer to any requesting organization. The SF Ballet is also negotiating with the Ballet of the 20th Century in the hopes of acquiring Maurice Bejart's *Firebird*.

William Ball, perhaps hoping to avoid another *Tiny Alice* situation, invited Peter Shaffer to help with the casting of the ACT February production of Shaffer's *Equus*. Shaffer's choices for the major roles: Peter Donat will play the psychiatrist and Daniel Zippy, a newcomer to ACT, will play the psychopathic boy. John Pasqualetti, of the Pacific Ballet, is setting a new work for the Oakland Ballet's spring season. The Berkeley Repertory Theater has purchased the property at its present College Avenue location and plans to begin fund raising to construct a new theater on the site.

Five local dance companies will appear in an American Dance Festival at the California Palace of the Legion of Honor in February. The groups include the Westwind Folk Ensemble, Dance Spectrum, the Shawl-Anderson Dance Company, Gwen Lewis Afro-American Dance Company and Leni Sloan's new group, Players. Admission will be 75¢. The San Francisco Foundation granted modern dancer Margaret Jenkins \$10,000 to help her form her new SF company.

SF's newly opened Dance Archives, housed in the Presidio Branch library, 3150 Sacramento St., is hoping to have an exhibit celebrating black dance in California from the Gold Rush on. If you were/are a black dancer or have any old photos or clippings you'd be willing to lend, contact Russell Hartley at the archives weekdays 10 am-5 pm. It's a great place to just go and visit—the Dance Archives are full of goodies, pictures, files, old tutus and the like... an absolute treasure trove. Call 922-6750. —I.O.



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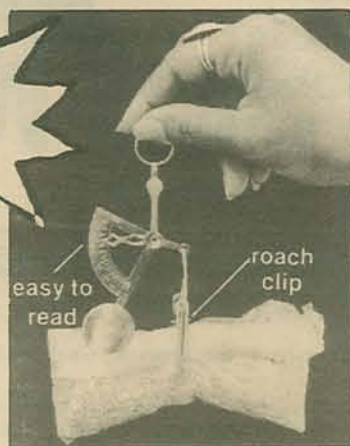
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MUSIC/ALAN LEWIS

Rita sans Kris, Tommy Bolin alone

RITA COOLIDGE: IT'S ONLY LOVE
(A&M SP4531)

I was going to review Joni Mitchell's new album, *Summer Lawns*, this week. It's an important album. Joni Mitchell albums are always important. And dense, and demanding. And, most of all, depressing. Richly rewarding if you take the time to get into them, but still depressing. You don't need music to make you depressed. Read the newspaper. File your income taxes. Look in the mirror. But if you're going to spend \$6.98 on an album, get something that'll make you feel at least a little bit good.

Like Rita Coolidge's new album *It's Only Love*. Not a real important album, nor a very deep one, but a nice record nonetheless.

Coolidge has made a wise decision in separating her career from husband Kris Kristofferson's. The material on *It's Only Love* is much better suited to her rather limited abilities than anything on the disastrous Kris & Rita albums of recent years. Her voice is neither distinctive nor technically proficient, but it has a gentle, soothing quality that can work wonders with the right kind of song.

The best songs on *It's Only Love* are soft, medium tempo, country-flavored tunes, with the band and the backup singers setting an easy groove and Coolidge filling it beautifully. "Born to Love Me," which opens the album, is the ideal setting for Coolidge's voice—soft, restrained, with a laid-back rhythm & blues beat and just a touch of Nashville twang from Al Perkins's pedal steel. "I Wanted It All," which follows, sounds so similar that only the dead space between cuts tells you it's a new song, yet the enchanting mood Coolidge projects so transcends both melody and lyrics that it doesn't seem at all redundant.

The singer, her material and her instrumental and vocal backing work together to perfection on the title song, the last cut on side one. It's not the Lennon-McCartney tune of the same name, which would have been a fine showcase for Coolidge, but it's every bit as pretty in its own way. Another medium-tempo ballad with just a hint of country, "It's Only Love" features the best use of orchestral backing I've heard in a long time, particularly a cello solo that very nicely complements Coolidge's vocal.

Unfortunately, Coolidge doesn't seem fully aware of her limitations, and she tries some material that just isn't right for her. "Don't Let Love Pass You By" is an uptempo R&B number that requires more power than Coolidge can deliver; she doesn't do it badly, but someone like Bonnie Raitt could have done it much better. The same holds true for the two old-time jazz standards that close the album, "Mean to Me" and "Am I Blue." Coolidge just doesn't do very much with the material, and although, again, there's nothing wrong with her rendition, there doesn't seem to be much point in it. Her voice is neither sultry enough nor agile enough for this kind of material; Terry Garthwaite she isn't. It might have worked a little better if she had tried adapting the material to her own style, but instead she chooses to remain faithful to the original style, using a simple piano-bass-drums trio backing and trying, unsuccessfully, to make like a torch singer.

To Coolidge's credit, her voice is so consistently pretty and assured that her shortcomings never really get in the way. Her phrasing, her inflection and her range are all unexceptional, and there's very little in the way of interpretation on any of the tunes. I've always felt that a singer who didn't write her own material had to at least interpret other people's material, but in this case I'm willing to make an exception. A singer with a voice as pretty and engaging as Coolidge's doesn't have to get into a lot of pyrotechnics. There's a place in the world for albums like this.

TOMMY BOLIN: TEASER (Nemperor NE436)

Like it or not, Tommy Bolin seems destined to be the heavy guitarist of the Seventies. If you're thinking right now that we need another heavy guitarist like we need four more years of Gerald Ford, you're right, but keep in mind there's a lot of land between the two coasts of this country, and the people who live on that land have always shown a compulsive need to get bashed over the head with their music. Bolin used to be in the James Gang, the archetypal Midwestern rock group, and now plays for Deep Purple, whom you may remember from the Guinness Book of World Records as

responsible for the loudest "musical" (their word, not mine) sound ever produced. Bolin also has some solid jazz credentials on his side, such as having recorded with Billy Cobham, and that mitigates things a little. Two cuts on *Teaser*, "Homeward Strut" and "Marching Powder," are some of the best heavy guitar jazz-rock since the early days of the Mahavishnu Orchestra. One more tune, "People People," is also worth listening to. Although inevitable reggae cuts are getting as tiresome as pet rocks, this one goes beyond the superficial reggae beat and suggests the dark, brooding quality that is the real heart of the music. Everything else on *Teaser*, regrettably, is about what you'd expect from Deep Purple's lead guitarist. Bolin's technical expertise, like that of the early Eric Clapton, far outdistances his imagination and intelligence. He makes a lot of provocative statements but seldom carries them through very well. He gets more effects out of his instrument than any guitarist I've heard since Jimi Hendrix, but he doesn't have the maturity to keep his arsenal of effects under control. Still Bolin is only 24 years old, and if he pursues his jazz leanings instead of just thrashing around with Deep Purple, he could well develop into a genuinely important musician. ■

Poetry

Let's Put the "My" Back in "My Shoe"

Old shoe, old sneaker,
never loquacious
not banded like the Adidas on fat brokers,
not ribbed or rippled - no yacht
but this, my shoe, is as a hand
around a wren;
it's the \$4.98 Lourdes for bunions,
causes podiatrists' marriages to break up.

Great events begin at the toe,
like Gibraltar
The shoe doesn't care.

—Don McClelland

Reeeee-development

Reeeee-development

Hot shit, here come the tractors

Burgers. Colonel Sanders.

Re-shingle old flats,
jack up the rent 100%.

Reeeee-development

24th St:
Instead of Nicaraguan Earthquake Relief Office
McDonalds
Instead of La Raza after-school tutorial program
Kentucky Fried Chicken.

Hot shit, here come the BART
"mass" transit
funneling in oogling suburbanites:
"We want to maintain the Mission's
quaint Latin ambience—
even a few genteel hippies"

"—Isn't that charming
how they converted that ugly old factory
into a combo sauna-taco-boutique!"

Reeeee-development

"San Francisco has a tremendous future
as the HQ of West Coast finance,
Capital of the Pacific Rim:
of course, we need room for secs,
execs, mods, etc.
so a little urban lobotomy
just gotta be. Sorry, folks.
WE GOT PLANS. MOVE!"

Reeeee-development

16th St. wino prophet murmurs:
"Ground zero is right here"
points to his heart
"I don't understand"
yr telegram. . ."

Reeeee-development

"... it's finger-lickin' good. . ."

NO WAY!

—Hilton Obenzinger

EVENTS

JANUARY 15 THRU 25

BY NANCY DUNN

MOVIES

BARGAIN MATINEES

By Cathy Luchetti

The matinee is alive and well in a whole host of Bay Area theaters. They're not playing Disney, either—many are first-run productions at cut-rate prices, such as *Swept Away*, *One Flew Over the Cuckoo's Nest*. By shopping the bargain afternoon matinees, you can use up those long foggy afternoons, save money and keep the evening clear for re-runs on TV. Call theater or check the Guardian listings below for current runs.

SF Downtown

Baronet, Market/5th St., 362-4822. \$1.25 to 2 pm; \$2.50 to 5 pm.
Bijou, Market/6th, 864-1066. \$3 all day, \$2 Senior Citizen. (X-rated.)
Crest, Market/6th, 673-7373. \$1 to 1 pm; \$2 to 5 pm, except Sundays.
The Embassy, Market/7th, 431-5221. \$1 to 1 pm daily; \$1.25 1 pm to 4 pm weekdays; \$1.50 after 4 pm weekdays and after 1 pm Sat./Sun.
St. Francis II, 965 Market, 362-4822. \$1.25 before 2 pm; \$2.50 to 5 pm.
The Strand, 1127 Market, 861-8234. \$1 to 1 pm; \$1.25 to 4 pm; \$1.50 after 4 pm weekdays and all day Sat./Sun.
Warfield, Market/6th, 776-6100. \$1 to 1 pm; \$2 to 5 pm, except Sundays.

★ OPENINGS

Night Caller

An action-packed murder mystery filmed in Paris

MINI-REVIEWS

The Adventures of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman, as a man with a "photographic memory" for conversations, and Madeline Kahn, as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Metro I, SF) —L.P.

Barry Lyndon

Stanley Kubrick's film, based on a novel by William Makepeace Thackeray, is really too beautiful—so carefully composed and textured and colored that its beauty becomes banal. But Thackeray's tale of a rake's progress and subsequent undoing is entertaining pulp and survives even Kubrick's mighty effort to crush all the life out of it. Perhaps Bruce Springsteen can explain why this \$15,000,000 soap opera merited a Time cover story. (Northpoint, SF) —L.P.

The Black Bird

A spoof loosely based on *The Maltese Falcon*, with George Segal and Stephanie Audran. The perfect film for anybody who can afford to pay a dollar a joke. (Ghirardelli, SF; Parkway II, Oakl., UA III, Berk.) —L.P.

Dog Day Afternoon

One of the best films of the 1975 season. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the crucifixion. Directed by Sidney Lumet, a master of the art. (Berkeley, Berk.; Alhambra II, SF) —M.S.

The Great Waldo Pepper

A melodrama about high flying in the early days of the aviation industry. Robert Redford dashes about in handsome period costume. Directed by George Roy Hill. (Showcase II, Alameda) —L.P.

The Hindenburg

George C. Scott, Anne Bancroft and several other competent performers trapped aboard the ill-fated zeppelin. We wait for two hours for the damned thing to explode, and then it does and the film looks exactly like the outtakes from *The Towering Inferno*. (Coliseum, SF; Serra, Daly City; UA I, Berk.) —L.P.

Jaws

A fish story with a great deal of bite. Stars Roy Scheider of *French Connection* and Richard Dreyfuss of *Daddy Kramitz* and *American Graffiti*. Directed by Steven Spielberg. See the movie, then get the T-shirt and bubble gum cards. (St. Francis, SF) —M.S.

Lies My Father Told Me

A new film by Jan Kadar, who directed the stunning *Shop on Main Street* but falls under the mystique of extreme bathos in his latest film—giving us overbearing Jewish grandfathers, saintly, ever-patient Jewish mothers and lecherous, gambling Jewish fathers, all wallowing in the milk of human kindness. It's laid on so thick that the milk curdles; color this film cottage cheese. (Music Hall, SF) —M.S.

Lucky Lady

The screenplay of this film about rum-running during prohibition sold for nearly half a million dollars and was designed to cash in on old movie formulas, but the picture doesn't quite click. The first third is supposed to be like a lightweight Thirties adventure film (say, the Gable-Harlow *Red Dust*). The second third is supposed to be like a Thirties romantic comedy—and though they're not perfect, these parts are,

SF neighborhoods

Alhambra, Polk/Green, 775-5656. \$1.50 first hour daily and to 5 pm Wed. and Sat.
Balboa, Balboa/38th Ave., 221-8184. \$1.50 to 5 pm Sat. and to 2 pm Sun.
Centro Cedar, Cedar/Larkin, 776-8300. \$1.50 to 5 pm Saturdays.
Clay, Fillmore/Clay, 346-1123. \$1.50 to 5:15 pm Wed. and Sat.
Ghirardelli Cinema, Beach/Polk, 441-7088. \$1.25 before 2 pm, \$2.25 to 5 pm; daily.
Grand, Mission/22nd St., 648-2676. \$2 all times.
Lumiere, California/Polk, 885-3200. \$1.50 to 5 pm Wed. and Sat.
Regency I, Van Ness/Sutter, 673-7141. \$1.50 Wed. and Sat. for first hour after opening.
Regency II, Sutter/Van Ness, 776-5505. \$1.50 to 5 pm Wed. and Sat. and to 3 pm Sun.
Suri, Irving/46th Ave., 664-6300. \$1.50 Wed. and Sat. to 5 pm.
Stonestown 2, Stonestown Mall, 221-8181. \$1.25 first hour Wed. and Sat.
Times, Stockton/Broadway, 362-3770. \$1 always.

East Bay

Cinema I & II, Southland Center, Hayward, 783-2601. \$1.25 to 2 pm Mon.-Fri.
Cinema Sunvalley, Lower Mall, Concord, 687-7660. \$1.25 to 2 pm, \$2 to 5 pm.
Lux, Broadway/12th St., Oakl., 893-3786. \$1.25 to 5 pm weekdays.
Parkway 2, Park Blvd./E. 18th St., Oakl., 835-3535. \$2 to 2 pm Sun.
Piedmont, Piedmont/41st St., Oakl., 654-2727. \$2 to 3 pm Sat./Sun.
Roxie, 17th/Telegraph, Oakl., 893-2038. \$1 to 1 pm daily; \$1.50 to 5 pm.

(dubbed in English), with Jean-Paul Belmondo coolly risking life and limb by doing all of his own stunts. (St. Francis II, SF; Showcase II, Alameda; Showcase I, Oakl.)

at least, good natured and lively. But in the final reels, the picture turns sourly violent. With Liza Minelli, Gene Hackman and Burt Reynolds. Directed by Stanley Donen. (Alexandria, SF; Plaza I, Daly City) —L.P.

The Magic Flute

The fulfillment of a lifelong dream by Swedish film master Ingmar Bergman, this may very well be the finest opera film ever created. Wolfgang Mozart assists with a lively, listenable score, cinematographer Sven Nykvist supplies breathtaking color and framing. One of the high points of a season highlighted so far by *Mr. Quip* and *Gifts of an Eagle*. (Act I, Berk.; Suri, SF) —M.S.

Mahogany

Diana Ross may be an actress, but here she's "just" a star—always intense, always sizzling; she never sits still, is never quiet. She's always on, and on her own terms. Ross is a great hype. But this picture—about a black model from Chicago who joins the jet set and finds the experience empty—is unredeemable. The inept director is Barry Gordy, the Motown Records mogul who doesn't know where to put the camera or how to edit scenes so as to give the picture a sense of rhythm. (Perhaps Gordy believes racial stereotypes and just assumed that any black picture would naturally have a sense of rhythm.) (Showcase II, Oakl.) —L.P.

Murder on the Orient Express

A so-so mystery, but the costumes by Tony Walton are ravishing, and the food served on the Orient Express looks terrific. This picture is really nothing more than a series of star turns, but since the stars here are Ingrid Bergman, Sean Connery, John Gielgud, Wendy Hiller, Vanessa Redgrave et al., it is easily worth the price of admission. (Showcase I, Alameda) —L.P.

One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randall McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, de-mythified version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Regency I, SF; Piedmont, Oakl.) —L.P.

The Romantic Englishwoman

A Joseph Losey film scripted by Tom Stoppard, by and large entrancing, with Helmut Berger playing the same petulant gigolo he played in Visconti's *Conversation Piece* (with the same wardrobe by Yves St. Laurent). (Lumiere, SF) —M.S.

Rooster Cogburn

The Duke takes on the forces of evil and Katharine Hepburn in this son of *True Grit*. You can hear bones rattle as these two venerable lock horns. Wayne defeats the ne'er-do-wells; Hepburn defeats Wayne. (Showcase II, Alameda; Showcase I, Oakl.) —M.S.

The Sunshine Boys

Walter Matthau and George Burns are a lot funnier than the incessant jokes in Herbert Ross's film version of the Neil Simon comedy about a team of vaudeville comics—Lewis and Clark—who haven't spoken to each other in years but who are reunited for one night of glory on a TV special. (Coronet, SF; Parkway I, Oakl.; Oaks II, Berk.) —L.P.

Story of O

The Grove Press bestseller which inspired a musical called *Maim*—you'll recall that great show-stopping tune, *You Always Hurt the One You Love*. I'm not really hurt by a film version of this paean to pain, though I think playing it at the overpriced Cannery Cinema a real pain in the pocketbook. (Act II, Berk.; Cannery, SF) —M.S.

Swept Away . . . by an Unusual

Destiny in the Blue Sea of August

A romantic comedy about the class struggle. Lina Wertmüller, a committed Marxist and a gifted filmmaker, has given *Swept Away* a shimmering surface: the performances by Wertmüller regulars, Mariangela Melato and Giancarlo Giannini, are stylish and energetic; the dialogue is generally sharp (though filled with too many class-warfare epithets, like "capitalist bitch" and "subproletarian"); and the picture is crammed with picture postcard views of the Mediterranean. But underneath the polish is a grimly deterministic, Marxist parable that's just a little too predictable, as a result, the film's rhythm is off—it's like a long, sleek sedan being run off a Volga motor. (Clay, SF; Elmwood, Berk.) —L.P.

Three Days of the Condor

Robert Redford plays a spy who's left out in the cold by the CIA. This slick, cynically functional film skirts the political issues inherent in any story about international spying—and manages to avoid them all. The CIA of *Condor* is a made-up villain that has nothing to do with the Bay of Pigs or the Phoenix program—it's about as political as the shark in *Jaws*. Sydney Pollack directed. (Alhambra I, SF; Bridge, SF; Plaza II, Daly City; Showcase I, Alameda) —L.P.

Movie reviews written by Larry Peitzman and Merrill Shindler.

FIRST RUNS

Act I and II: I: *The Magic Flute*. II: *The Story of O*; 2121 Center, Berk., 548-7200.
Alameda: I: *The Adventures of Sherlock*

Alameda: I: *The Adventures of the Wilderness Family*. II: *Jaws*. III: *Hustle*; 2317 Central, Alameda, 522-4433.

Albany Cinema: *The Man Who Would Be King*; 1115 Solano, Albany, 524-5656.

Alhambra: I: *Three Days of the Condor*, thru 1/20. II: *Dog Day Afternoon*; Polk/Green, SF, 775-5656.

Alexandria: *Lucky Lady*; Geary/18th Ave., SF, 752-5100.

Berkeley: *Dog Day Afternoon*, thru 1/20; Shattuck/Haste, Berk., 848-4300.

Bridge: *Three Days of the Condor*; Geary nr. Masonic, SF, 751-3212.

California: *Hustle*; Kittredge/Shattuck, Berk., 848-0620.

Cannery: *The Story of O*; Leavenworth/Beach, SF, 441-6800.

Castro: *The Devil is a Woman and Effects of Gamma Rays on Man-in-the-Moon Marigolds*, thru 1/20; Castro/Market, SF, 621-6120.

Century 21: *Grizzly Adams*. Century 22: *Killer Elite*; 8201 Oakport Road, Oakl., 562-9596.

Cinema One: *Hustle* and *Chinatown*, thru 1/20; *Romeo and Juliet*, 1/21; 255 West MacArthur Blvd., Oakl., 653-0777.

Cinema 21: *The Man Who Would Be King*; Chestnut/Steiner, SF, 921-1234.

Coliseum: *The Hindenburg*; Clement/9th Ave., SF, 221-8181.

Coronet: *The Sunshine Boys*; Geary/Arguello, SF, 752-4400.

El Rey: call for title thru 1/20; Warhol's *Dracula* and *Young Frankenstein*, 1/21-27; 1970 Ocean, SF, 587-1000.

Empire: I: *Killer Elite*. II: *Grizzly Adams*. III: *Grizzly Adams*; 85 West Portal, SF, 661-5110.

Ghirardelli Cinema: *The Black Bird*; Beach/Polk, SF, 441-7088.

Larkin: *The Man Who Would Be King*; Larkin/O'Farrell, SF, 441-3742.

Metro I: *The Adventures of Sherlock Holmes' Smarter Brother*; Union/Webster, SF, 221-8181.

Metro II: *Rocky Horror Picture Show*; Union/Fillmore, SF, 931-7666.

Music Hall: *Lies My Father Told Me*; Larkin/O'Farrell, SF, 441-4776.

Northpoint: *Barry Lyndon*; Powell/Bay, SF, 989-6060.

Oaks: I: *Killer Elite*, thru 1/20. II: *The Sunshine Boys*, thru 1/20; 1875 Solano, Berk., 526-1836.

Parkway: I: *The Sunshine Boys*. II: *The Black Bird*; 1834 Park Blvd., Oakl., 835-3535.
Piedmont: *One Flew Over the Cuckoo's Nest*; 4186 Piedmont, Oakl., 654-2727.

Plaza: I: *Lucky Lady*. II: *Three Days of the Condor*, thru 1/20; *Romeo and Juliet*, from 1/21; Serramonte Plaza, Daly City, 756-3240.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, SF, 673-7141.

Regency II: *Hustle*; Sutter/Van Ness, SF, 776-5505.

Royal: *Killer Elite*, thru 1/20; Polk/California, SF, 474-2131.

St. Francis: I: *Jaws* and *Sssss*, thru 1/20; *Welcome Home, Brother Charles*, from 1/21; II: *Killer Snakes*, thru 1/20; 965 Market, SF, 362-4822.

Showcase Alameda: I: *Three Days of the Condor* and *Murder on the Orient Express*, thru 1/20; *Last Days of Man on Earth* and *Death Race 2000*, from 1/21. II: *Rooster Cogburn* and *The Great Waldo Pepper*, thru 1/20; *Night Caller*, from 1/21; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I: *Rooster Cogburn* and *Winterhawk*, thru 1/20; *Night Caller*, from 1/21. II: *Mahogany*; Broadway/51st, Oakl., 654-5505.

Stage Door: call theater for title; Mason/Geary, SF, 986-4767.

Stonestown Twin: *Snow White*, thru 1/20. II: *The Adventures of the Wilderness Family*, thru 1/20; behind the Emporium, Stonestown, SF, 221-8181.

UA Four: I: *The Hindenburg*. II: *The Adventures of the Wilderness Family*, thru 1/20. III: *The Black Bird*. IV: call theater for title; 2274 Shattuck, Berk., 843-1487.

Vogue: call theater for title; Sacramento/Presidio, SF, 221-8181.

continued next page

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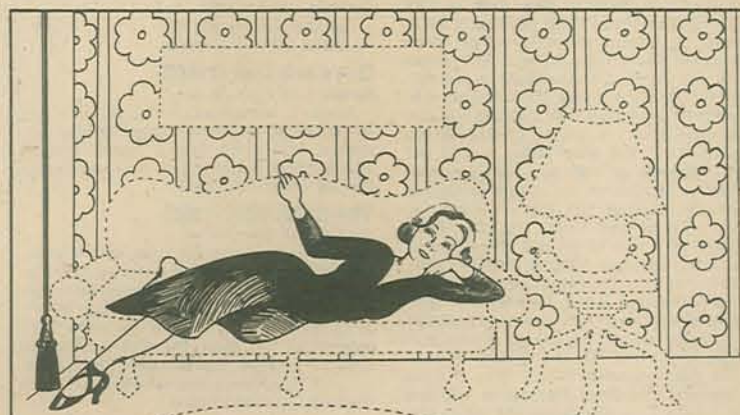
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FOREIGN FILMS AND REVIVALS

Avenue Photoplay: *The Big Parade* 1/16, film 8:30 pm, organ concert at 8 pm, 2650 San Bruno Ave., SF, 468-2636, \$2.50.

Bocce Cinema: Kasantov's *Mao's China* 1/20; Eisenstein's *Bronenosets Potoyomkin (Battleship Potemkin)* 1/21, both 7 pm and 8:30 pm, in the back room of the Savoy Tivoli, 1434 Grant, SF, 362-7023, \$1 per film, plus \$1 membership for every four programs.

Canyon Cinematheque: Barbara Linkevitch presents her films in person, 1/15, including *Silverpoint* and *Chinamoon*; Tom Chomont presents his films in person, 1/22, including *Gloria in the Glass* and *Love Objects*, both 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Cole Hall Cinema: *Murder on the Orient Express* 1/16, 6:30 and 8:45 pm; *Papillon* 1/23, 6:30 pm and 9 pm; both in Cole Hall, Millberry Union, on UCSF campus, 500 Parnassus, SF, 666-2019, \$1.75/\$1.25 srs/75 cents children.

College of Marin: *The Undersea World of Jacques Cousteau* 1/16; *A Climb Up Everest* 1/20; *Lagoon of Lost Ships* 1/23, all 8 pm, Olney Hall on the campus in Kentfield, 454-0877, \$1.50.

De Anza College: *Citizen Kane* 1/16, 8 pm, De Anza Forum Theatre, on the campus in Cupertino, 257-5500, \$1.

Diablo Valley College: *The 47 Ronin*, part II 1/15, 2 pm; *Two for the Road* 1/16, 1 and 7 pm; *I Love You, Alice B. Toklas* and *After the Fox* 1/19, 1 and 7 pm, films by Diablo Valley students, 1/20 from 2-4 pm, 1/21 from 7-10 pm, 1/22 from 2-4 pm and 1/23 from 2-4 pm; in the Forum of the New Library, on the campus in Pleasant Hill, free but call to reserve seats, 687-4445.

Elmwood: *Swept Away* . . . and *Eurydice*; College/Ashby, Berk., 848-0931.

Film Fair: *Women Are Like That* and *Smart Blonde* 1/23, 7:30 pm, 732 Chenery, SF, 586-7748, \$3.50.

Gateway: *Anna Karenina* and *Gaslight*, thru 1/20; *Boom Town* and *Strike Up the Band*, 1/21-27; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card.

Glide Church: *Hurry Tomorrow* 1/20, 7:30 pm, with discussion on forced mental treatment, Taylor/Ellis, SF, 863-4488, \$2.50 donation.

Intersection: 16 cartoons, including Pop-eye, Betty Boop and Tex Avery shorts, 1/18 at 7 and 9:30 pm; plus Matt Corin's live magic show at 9 pm, \$1.25; W. C. Fields in three favorites, 1/25, 7 and 9:30 pm, plus six other comedy shorts with Chaplin and others, \$1; 756 Union, SF, 397-6061.

Kokusai: *Zatoichi Rescue* and *Bride of the Andes*, thru 1/20; *Someday, Somewhere* and *Good Luck Journey*, 1/21-27; 1700 Post, SF, 563-1400, \$3.

La Pena: *May of the Palestinian People* 1/15, 9 pm, with speakers from the Union of Palestinian Students, \$1; *Blow for Blow* 1/18, 8 pm; *The Hour of the Furnaces* 1/21, 8:30 pm, \$1.50; *Double Day* and *The Inheritance* 1/25, 8 pm, \$1.50; 3105 Shattuck/Prince, Berk., 849-2568.

Laney College: Renoir's *The Golden Coach* 1/19, 7 pm, Laney College Theater, 10th St./Fallon, Oakl., 834-5740, free.

Laughing Man Institute: *In Search of the Soul* (on Jung) and *Plaget Talks of Freud*, 1/15-19; *Biodeback: Yoga of the West* and Krishnamurti in *Freedom from Fear* 1/23-26, both 7 and 10 pm, 1443 Polk, SF, 673-7084, \$1 donation.

Lumiere: *The Romantic Englishwoman* and *Women in Love*; 1572 California/Polk, SF, 885-3200, \$3.

Marin Film Institute: *And Now for Something Completely Different* 1/17, 8 pm, Olney Hall, College of Marin, Kentfield, 457-5406, \$2/\$1 children.

Midnight Movies: nine new comedies, 1/17, including the Committee's *The Creditors* and Jan Onk's *The Marble: Screw on the Screen*, 1/24, with Tex Avery's *Daredevil Droopy*; midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

Mill Valley Library: tapes of two lectures, 1/15, 8 pm, Mary Ross on California Indians and Helen Van Cleeve Park on Land Grants, at the library, 375 Throckmorton Ave., Mill Valley, 388-4245, free.

Oakland Museum: Lon Chaney in *The Phantom of the Opera*, 1/23, 8 pm, with Chaucery Haines at the organ, in James Moore Theater in the museum, 10th St./Oak, Oakl., 273-3009, \$1.50/\$1 srs., members.

Pacific Film Archive: DeMille's *This Day and Age* 1/15, 7 and 10 pm; *The President Vanishes* 1/15, 8:30 pm; *Dreams and Nightmares* 1/16, 7 and 9:30 pm with *Companero*; midnight serial, 1/16, midnight, episode two of *The Prisoner*; films by Bunuel, 1/17, *Un Chien Andalou* and *The Fall of the House of Usher* at 4:30, 7:35 and 10:35 pm and *Gran Casino* at 6 and 9 pm; two with Fred Astaire, 1/18, *Belle of New York* at 4:30 and 8 pm and *Three Little Words* at 6 and 9 (Albert Johnson introduces 6 and 8 pm showings); *The Tooth of the Crime*, 1/19, 7:30 and 9:30 pm, the Performance Group in this play by Sam Shepard; Liliane De Kermadec presents her film *Aloise* 1/20, 7:30 and 9:30 pm; two films from the German Democratic Republic, 1/21, *The Blum Affair* at 7:30 pm and *Rotation* at 9:30 pm; Robert Kramer presents *Milestones*, the film he co-directed with John Douglas, 1/21, 7:30 pm, in Wheeler Aud.; two by King Vidor, 1/22, *Our Daily Bread* at 7 and 10 pm and *Street Scene* at 8:30 pm; *Sad Song of Yellow Skin*, 1/23, 7:30 pm (from the National Film Board of Canada) plus *Hanoi Tuesday the 13th*; *The Steelmakers*, 1/23, 9:30 pm, produced in the Democratic Republic of Korea; midnight serial, 1/23, midnight, episode three of *The Prisoner*; two by Bunuel, 1/24, *El Gran Calavera (The Great Madcap)* at 4:30 and 8:30 pm and *Los Olvidados (The Young and the Damned)* with *Las Hurdes (Land without Bread)* at 6:10 and 10:10 pm; two Japanese classics, 1/25, *The Mistress* at 4:30 and 8:25 pm and *Flowing* at 6:25 and 10:20 pm; more German films, 1/26, *Strangers than the Night* at 7:30 pm and *The Submissive* at 9:30 pm; unless otherwise noted all in the University Art Museum, 2621 Durant, Berk., 642-1124, first film, \$1.50/75 cents before 6 pm, each additional film 50 cents.

Powell Cinema: *Barbary Coast* and *Kid Millions*, 1/20; *The Man Who Shot Liberty Valance* and *Hud* 1/21-27; 39 Powell/Market, SF, 421-4040, \$2.50/\$1.50 before 3 pm on weekdays.

Rialto: I: *This Island Earth* and *Invader from Mars*, II: *Take the Money and Run* and *And Now for Something Completely Different*, thru 1/20; *Hurry Tomorrow*, from 1/22, III: *Young Frankenstein* and *The Twelve Chairs*, thru 1/20, IV: *Duck Soup* and *Monkey Business*, thru 1/20, 841 Gilman, Berk., 526-6669, \$2.50/\$2 members.

Richelieu: *The Red Shoes* and *Pygmalion*, thru 1/20; *Bringing Up Baby* and *Joy of Living*, 1/20-27; Geary/Van Ness, SF, PR 1-5200, \$3/\$2 with discount card.

SF Jewish Community Center: Paul Newman in *Somebody Up There Likes Me* 1/15, 7:30 and 9 pm, 3200 California/Presidio, SF, 346-6040, \$2.

SF Libraries: *I Have a Dream*, 1/15, 4 pm, Waden Branch, *Rodeo* and *Tokyo Olympiad*, 1/19, noon, Lurie Rm., Main Library, *The Inheritance*, 1/20, 7:30 pm, Park Branch, free.

SF Museum of Modern Art: Masahiro Shinoda's *Double Suicide*, 1/16, 7:30 pm, \$1.50/\$1 srs., members; Edgar G. Ulmer's *The Naked Dawn* 1/18, 2 pm, \$1/\$.75; *Lovejoy's Nuclear War* and *Powers that Be* 1/20, 7:30 pm, \$1.50/\$1; Bunuel's *Subida al Cielo (Mexican Bus Ride)* 1/23 at 7:30 pm, plus *El* at 9 pm, \$1.50/\$1; *Eadweard Muybridge: Zoopraxographer* 1/25, 2 pm, \$1/\$.75; all on the 4th floor of the museum, Van Ness/McAllister, SF, 863-8800.

Saturday Night Movie: Rip Torn in Ralph Gleason's production, *Payday* 1/17, 7:30 and 9:45 pm; *Claire's Knee* 1/24, 7:30 and

9:30 pm, 142 Throckmorton/Madrone, Mill Valley, \$2.

Sunset: *The Holy Grail* and *Bedazzled*; 2411 Telegraph/Durant, Berk., 848-2060, \$2.50/\$2 members.

Surf: *The Magic Flute*; 4510 Irving/46th Ave., SF, 664-6300, \$3.50.

Times: *The Damned* and *The Day of the Jackal* 1/15-17; *Hercules* and *Atlantis* 1/18; *Effect of Gamma Rays on Man-in-the-Moon Marigolds* and *Les Biches* 1/19-21; *Easy Rider* and *Drive, He Said* 1/22-24; *Mr. Majestyk* and *The Destroyers* 1/25; continuous from 1 pm, 1249 Stockton/Broadway, SF, 362-3770, \$1.

UC Berkeley: *The Seduction of Mimi* 1/15, 7 and 9:30 pm, 155 Dwinelle Hall, *Funny Lady* 1/16, 7 and 9:30 pm, Wheeler Aud., *Monty Python and the Holy Grail* 1/20, 7 and 9:30 pm, Wheeler Aud., *Turkish Delights* 1/22, 7 and 9:30 pm, 155 Dwinelle Hall, *The Groove Tube* 1/23, continuous from 7 pm, Wheeler Aud.; all on the campus, 642-2561, tickets \$1.50, only at the door one hour before screening.

United Prisoners Union and Winter Soldier Organization film series: Edgar Snow's *One Fourth of Humanity* 1/17, 8 pm, at United Mission Church, 23rd St./Capp, SF, and 1/18, 8 pm, at La Pena, Shattuck/Prince, Berk., 658-7806 or 863-1410, \$2 donation, childcare provided.

United State Cafe: 16 cartoons, 1/24, 9 and 11 pm, including Crusader Rabbit, Mickey Mouse, Little Lulu and others, 1538 Haight, SF, 626-4143, \$1.50.



Love makes the roses bloom, even in the snow of Northern Scotland's winter, according to the Findhorn Community. Peter Caddy, founder, speaks, 1/17, 6 pm, Unitarian Church, SF, 391-6307.

BEST TV MOVIES

A Thousand Clowns (1965)

Friday, 1/16, 8 pm, Ch. 2.
Murray (Jason Robards) is the former writer of a children's TV show featuring Chuckles the Chipmunk, who is harassed by a social worker (Barbara Harris) demanding to know if Murray is providing a proper home environment for his nephew. Murray is obviously meant to be the hero of the piece, but the author, Herb Gardner, gave the best speech to Murray's businessman brother, who tells how he gets up every morning and hustles. Martin Balsam won an Oscar for delivering it.

The Werewolf of London (1935)

Saturday, 1/17, 11:30 pm, Ch. 2.
Top notch lycanthropy. With Henry Bull, Warner Oland, and Valerie Hobson.

Guys and Dolls (1955)

Sunday, 1/18, noon, Ch. 44.
Joseph L. Manckiewicz's long but entertaining version of the Frank Loesser-Abe Burrows musical. With Frank Sinatra, Marlon Brando, Jean Simmons, Vivian Blaine, and Stubby Kaye. Michael Kidd choreographed.

The Quiet Man (1952)

Sunday, 1/18, 3 pm, Ch. 44.
John Wayne is splendid as an ex-prizefighter who retires undefeated but meets his match in an Irish lass (Maureen O'Hara) when he retires to his ancestral home. She won't marry him until he retrieves her "property" from the town bully (Victor McLaglen). The town is populated by Barry Fitzgerald, Mildred Natwick, Ward Bond, and Jack MacGowan, among others. John Ford directed this great Irish stew.

Gentlemen's Agreement (1947)

Sunday, 1/18, 7 pm, Ch. 44.
Gregory Peck plays a journalist who pretends to be Jewish in order to expose anti-Semitism. With typical heart-on-the-sleeve liberalism, the film asks us to be especially outraged by the treatment Peck receives because he isn't even Jewish. Adapted by Moss Hart from Laura Z. Hobson's bestseller. Directed by Elia Kazan.

Day of the Jackal (1973)

Monday, 1/19, 8 pm, Ch. 4.
Fred Zinneman's proficient film version of Frederick Forsyth's best-selling novel about a plot to assassinate Charles De Gaulle.

Good News (1947)

Monday, 1/19, 3:30 pm, Ch. 7.
The classic college musical, updated from the Broadway hit of 1927, as a vehicle for June Allyson. With Peter Lawford and Mel Torme. Songs by the team of DeSilva, Brown and Henderson, include "The Varsity Drag." Charles Walters directed.

Singin' In The Rain (1952)

Tuesday, 1/20, 3:30 pm, Ch. 7.
This comedy about Hollywood's transition from silents to talkies is the funniest musical ever made and ranks pretty high among movies of any description. With Gene Kelly, Donald O'Connor, Debbie Reynolds, and Jean Hagen. Directed by Kelly and Stanley Donen from a screenplay by Betty Comden and Adolph Green.

Gentlemen Prefer Blondes (1953)

Thursday, 1/22, 8 pm, Ch. 2.
Not quite the lively affair one would expect from a Howard Hawks adaptation of the Anita Loos comedy, but Marilyn Monroe makes a memorable Lorelei Lee, and her rendition of "Diamonds Are a Girl's Best Friend" is an innocently lewd classic. With Jane Russell as Monroe's bosom buddy.

Till the Clouds Roll By (1946)

Thursday, 1/22, 3:30 pm, Ch. 7.
Somewhat sluggish musical "bio" of Jerome Kern. Robert Walker plays the composer. Judy Garland plays the legendary stage star Marilyn Miller, and others on hand include Van Heflin, Dinah Shore, June Allyson, Angela Lansbury, and Gower Champion. The score features lots and lots of Kern favorites, among them: "Make Believe," "O! Man River," "The Last Time I Saw Paris," "I Won't Dance," "Smoke Gets in Your Eyes" and "Yesterdays."

Slither (1974)

Friday, 1/23, 9 pm, Ch. 5.
The names of the characters - Dick Kanipsia (James Caan), Kitty Kopetsky (Sally Kellerman), Barry Fenaka (Peter Boyle) - are a good clue to the sly, offbeat nature of this comedy about a frantic search for a lost fortune. The cast includes some truly menacing camper-trailers. Advertising superstar (remember the spicy meatball?) Howard Zieff made his directorial debut with this film. □

TV Movies reviews by Larry Peitzman,

THEATER

★OPENINGS

After Magritte and The Real Inspector Hound

Previews 1/21 and 22 at 8:30 pm, regular run opens 1/23 and continues Fri-Sat. at 8:30 pm and Sun. at 8 pm thru 2/29, at Eureka Theatre, 16th St./Market, SF, 863-7133 or 863-9026, \$3/\$2.50 srs., students/\$2 previews.

Two comedies by Tom Stoppard presented by the Eureka Theatre. *After Magritte*, a surrealist detective comedy. *The Real Inspector Hound*, a comedy of suspense and intrigue about two drama critics.

It's Bay Area's Time Too

Saturdays at 11 am and 1 pm, thru January, at Live Oak Theater, 1301 Shattuck/Berryman, Berk., 584-8816, \$1.50/\$1 children.

Pyramus and Thisby Children's Theatre Company jumps on the bicentennial bandwagon

MINI-REVIEWS

Arsenic and Old Lace

Thru 1/25, Tues.-Sat. at 8 pm and Sun. at 7 pm, 2980 College, Berk., 845-4700, \$4-\$3.50.

with this original play scripted by Mike Farrow of the Wing.

Smack

Preview 1/15, 8 pm. Opens regular run 1/16-2/22, Thurs.-Sun., 8 pm, Way Station 99, 1111 Addison, Berk., 548-4728, \$3.50-\$2.50/\$1 previews.

A new play by Drury Pifer, presented by the Berkeley Stage Company. Directed by Robert Goldsby.

This Is (An Entertainment)

Low-cost previews 1/15 and 19 at 8:30 pm and 1/17 at 2:30 pm; regular run begins 1/20, 23-24 at 8:30 pm, at the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

ACT presents the world premiere of Tennessee Williams's latest play, billed as a comedy about a flamboyant countess living out her decadent fantasies in a ritzy hotel suite while revolution goes on in the streets below

formerly with *The Wing*, along with a chorus of four raucous soldiers.

All the singer-actors do well, but despite the collection of real talents and some magnificent moments, such as Zaremba's rendition of *Surabaya Johnny* and Mathias's *Pirate Jenny*, the show remains flat, nervous and heavy-handed. Director Barry Koron doesn't deal adequately with the political aspects of the material and as a result, characterizations stay at one shallow level without archetypal dimensions. As mere entertainment, the performance is unpleasantly loud and too frenetically paced for the small Spaghetti Factory room. Still, I recommend the show simply to hear Zaremba. But be forewarned. For the \$3 admission price this event runs only 45 minutes which is more of a rushed visit than an "evening" with the sultry Widow Begbick. —I.O.

Find Your Way Home

Thurs.-Fri. at 8:30 pm and Sun. at 7:30 pm, at the Showcase, 430 Mason, SF, 421-5331, \$7.50-\$5.50.

A contemporary twist on the eternal triangle: middle-aged Alan, married and the father of two teenage children, finds himself a victim of the 20-year itch. The object of his affections: a sensitive, attractive young man. The sentiments are noble enough, but playwright John Hopkins has a curious way of reinforcing social prejudices with one hand while he erases them with the other. Some of the acting is first-rate, but the play suffers from serious miscasting, and no amount of good acting can overcome that. —I.O.

Snoopy!!!

Little Fox Theatre, Tues.-Fri., 8:30 pm; Sat., 7 and 10 pm; Sun., 3 and 7:30 pm; 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

Theater reviews by Andrew Cohn, Arthur Damond, Irene Oppenheim and Merrill Shindler.

CURRENT RUNS

ACT: Tennessee Williams's *This Is (An Entertainment)*, 1/15, 19-20 and 23-24 at 8:30 pm and 1/17 at 2:30 pm; Shakespeare's *The Merry Wives of Windsor*, 1/16 and 22 at 8:30 pm; Thornton Wilder's *The Matchmaker*, 1/17 at 8:30 pm; Michael McClure's *General Gorgeous*, 1/21 at 2:30 and 8:30 pm and 1/24 at 2:30 pm; all in the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

American College Theater Festival VIII collegiate drama trials, 1/21-25, Festival of Scenes competition, 1/21, 8 pm, plus guest artist Gavin MacLeod (of the Mary Tyler Moore Show) and London Music Hall entertainment, Little Theatre, Sacramento State's *And Learn to Fly*, 1/22, 1 pm, Little Theatre; San Jose State's *And Baby Makes Three*, 1/22, 8 pm, Little Theatre; Ezra Stone and Sara Seeger conduct workshop on directing, 1/23, 8 pm, McKenna Theatre; Fresno State's *Liberty Dance of Henry Sparrow*, 1/24, 8 pm, McKenna Theatre; Canada College's *West*, 1/25, 3 pm, McKenna Theatre; all in the Creative Arts Bldg., SF State, 19th Ave./Holloway, SF, 585-7174.

Bad Breath in Dogs, Florence Foster Jenkins Memorial Quartet presents a review of terrible songs from short-lived musicals, 1/24-25, 8:30 pm, Venetian Glass Nephew, 2698 Folsom/23rd St., SF, 826-2172.

Cinderella, a new marionette show, thru 2/21, 11 am and 2 and 4 pm on weekends and all school holidays, in Storybook Theater in Children's Fairyland of Lakeside Park, Grand Ave./Park View Terrace, Oakl., 273-3062.

The Matchmaker, a comedy by Thornton Wilder, presented by Civic Arts Repertory, 1/15-17 and 22-24 at 8:30 pm and 1/18 at 2:30 pm, at the Civic Arts Theater, 1641 Locust, Walnut Creek, 939-0355, \$3.50/\$2.50 youth, srs.

Miko (Bronislaw Machalski), well-known mime from Europe, solo performance, 1/17, 8 pm, Curran Theatre, 445 Geary, SF, 673-4400, \$5.

My House is a Far Jungle, presented by Turtle's Milk Drum, Song and Dance Company, 1/16-17, 8 pm, Cat's Paw Palace, 8th St./Dwight, Berk., 841-4187, \$1.50.

Motion: The women's Performing Collective, experimental performances in collaboration with sculptor and environmental artist Jock Reynolds, 1/23-24, 8 pm, 80 Langton, SF, 525-7869, call for ticket info.

Rags and Patches Theatrah, mime theater, Thurs.-Sat., 8:15 pm thru 1/24, intersection, 756 Union, SF, 397-6061, \$2 at the door.

A Raisin in the Sun, a teenage production of Lorraine Hansberry's play, 1/16 and 23, 8 pm, St. Bernard's Hall, 1630 62nd Ave., Oakl., 632-3013, \$1.

Rumpelstiltskin, 1/17, 2 pm, Sunset Recreation Center, 28th Ave./Lawton, SF, 1/24, 2 pm, Chinese Recreation Center, Mason/Washington, SF, free. □

MUSIC-DANCE

Marathon II, SF Symphony's fundraising auction, 1/15-18, broadcast over KOED FM (88.5).

SF Symphony: Seiji Ozawa conducts a program of Haydn's *Symphony No. 102*, Franck's *Le Chasseur Maudit* and Stravinsky's *Le Sacre du Printemps* in three concerts, 1/15 at 8 pm, in Zellerbach Hall, UC Berk. (642-2561); and 1/16-17 at 8:30 pm in the SF Opera House; then George Cleve guest conducts with harpist Nicanor Zabaleta in a program of Hindemith's *Nobilissima Visione*, Boieldieu's *Harp Concerto* and Tchaikovsky's *Symphony No. 5* in four concerts, 1/21, 23-24 at 8:30 pm and 1/22 at 2 pm at the SF Opera House; tickets \$11.50-\$4, at the Opera House, Van Ness/Grove, SF, 431-5400, major ticket agencies and the ASUC box office.

Keith Jarrett and Trio, 1/15, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$6.50-\$4.50.

How to Create a Dance and Dance II, a workshop/performance by SF Dancers' Workshop (plus volunteer participants), directed by Anna Halprin, 1/15, 6-8 pm, in the SF Museum of Modern Art auct., 4th floor, Van Ness/McAllister, SF, free.

Jazz at the Paramount, a benefit concert for Keystone Korner, with Grover Washington Jr., Sextet and George Benson Quintet and String Quartet, 1/16, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$7.50-\$5.50.

Guitar concert by Malcolm Johnstone, 1/16-17, 8:30 pm, Clement Cultural Center, 441 Clement/16th Ave., SF, 751-3089, \$3/\$1.50 students.

Winter Ballet '76, presented by the Daly City Civic Ballet, 1/16, 8 pm, Serramonte Little Theatre, 313 Serramonte Blvd., Daly City, 992-5356, \$1.50.

Jazz Roots: Afro-Euro Fusion with saxophonist John Handy and Kwaku Daddy, master drummer from Ghana, 1/16, 8 pm, Fine Arts Theater, College of Marin, Kentfield, 454-0877, \$3.

Berkeley Promenade Orchestra, 1/16, 8 pm, with a program of Bach's *Suite No. 3 for Orchestra* and Bruckner's *Symphony No. 8 in C Minor*, First Congregational Church, Dana/Channing, Berk., 642-3125, \$3/\$2.50 students.

California Song Fest, well-known local singers presents a program of music by California composers, 1/16, 8 pm, Gallery of California Art, Oakland Museum, 10th St./Oak, Oakl., 273-3009, free.

Jan De Gaetani, mezzo-soprano, accompanied by pianist Gilbert Kalish, with songs by Haydn, Chausson, Wolf, Bellini and Charles Ives, 1/16, 8 pm, Hertz Hall, UC Berk., 642-2561, \$4/\$2 students.

Old First Center for the Arts: classical guitarist Philip Rosheger, 1/16, 10 pm, \$1.50; recorder and harpsichord music by Peter Hannan and William Pepper, 1/18, 4:30 pm, \$2; cello and piano music by Larry Skaggs and Nancy Bachmann, 1/20, 8 pm, \$1.50; cellist Victoria Clarke and clarinetist David Barnett, 1/23, 2 pm, 50 cents; all in Old First Church, Van Ness/Sacramento, SF, 776-5552.

Eight by Mary Shelton, featuring dancers Shela Xoregos, Carol-Geneve and Glenn-Charles Musagetes and composer Warner Jepson with eight abstract works choreographed by Mary Shelton, 1/16-17, 8 pm, Xoregos Attic Theatre, 70 Union/Battery, SF, \$2 at the door.

Mohandev-Jayjay Dance Company presents its *Concert in Pilgrimage to Dance*, 1/16-17, 8:15 pm, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation, no reserved seats.

J. Geils Band, with Foghat and Head East, 1/16-17, 8 pm, Winterland, Post/Steiner, SF, \$6/\$5.50 advance, dial TELETIX.

Aman, American International Folk Ballet, 1/16, 8 pm, Memorial Aud., Stanford University, 497-4317, \$5.50-\$3.50/\$3 students, 1/17, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$5.50-\$4/\$4.50-\$3 students.

1750 Arch Street: violinist Michael Sand and pianist Karl Goldstein, 1/16, with sonatas

by Mozart, Debussy and Brahms and George Crumb's *Night Music*; music for recorder and harpsichord performed by Peter Hannan and William Pepper, 1/17, the Metalwood Skin Band, 1/23, with Larry Blackshere, Joe Carroll and Bob Amacker, works by seven American composers, 1/24, including Stephen Foster, Samuel Barber and Charles Griffes, performed on flute and piano by Alexandra Hawley and Kenneth Ziegenfuss (repeated 1/25 at 2 pm in special concert for senior citizens), all 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

North Indian ragas by sitarist Richard Garneau, 1/16, 8-15 pm, Omega Salvage, 2707 8th St., Berk., \$2.

Richie Havens and Taj Mahal, 1/17, 8 pm, Berkeley Community Theater, Alston/Grove, Berk., tickets at BASS (dial TELETIX) and other major agencies, \$6.50-\$4.50.

Lesser Oakland Dance Theatre open house and dance demonstration, 1/17, 8 pm, 4226 Park, Oakl., 530-6611, afternoons.

The Palace Symphonette, directed by Cyrus Trobpe, performs a pops concert, 1/17, 3 pm, in the Garden Court of the Sheraton-Palace Hotel, New Montgomery/Market, SF, 392-8600, \$6 for a table seat/\$4 other seats.

Chopin Etudes, plus works by Debussy and J. S. Bach, performed by pianist Patrick Carey, 1/17, 8 pm, in Memorial Chapel of First Congregational Church, Dana/Channing, Berk., 848-5838, \$1.50.

Two centuries of harpsichord music, including works by Purcell, Handel and Bach, performed by Matthew Bakulich, 1/17, 8 pm, Community Music Center, 544 Capp, SF, 647-6015, call for ticket prices.

Mangrove, live men performing contact improvisation, 1/17, 8:30 pm, Margaret Jenkins Dance Studio, 2005 Bryant, SF, 648-5278; 1/20, 8:30 pm, Cat's Paw Palace, 2547 A 8th St., Berk., 841-6911; both \$2, call 552-2508 for more info.

Cantatas by Bach and Telemann, performed by tenor William Wahnman with chamber orchestra, 1/18, 8 pm, Hertz Hall, UC Berk., 642-2561, \$3/\$1.50.

Evensong: organ works of J. S. Bach performed by Walter Krueger, 1/18, flute, and harpsichord works by Boismortier, Telemann and J. S. Bach performed by Stephen Schultz and David Locke, 1/25, both 7:30 pm, at the Church of the Advent, 261 Fell/Gough, SF, \$1.50 donation.

Sunday Night concerts presented by Donald Pippin: Mozart sonata series, part I, 1/18, with pianist Donald Pippin and violinist Anne Crowden; Amici Musicae, 1/25, both 8:30 pm, at the Old Spaghetti Factory, 478 Green, SF, 648-1892, \$2.50/\$2 students and srs.

Nova Vista Symphony with cellist Joshua Koestenbaum, Young Artist Award winner, 1/18, 3 pm, program includes Saint-Saens's *First Cello Concerto*, Flint Center, De Anza College, Cupertino, 257-5550, \$2/\$1 srs., students, children.

Missa Luba, the Mass in Congolese style, presented by more than a hundred Oakland school children, 1/18, 3 pm, at Oakland Technical High School, 4351 Broadway, Oakl., \$1.50 cents students, srs., 273-3891.

Dance Film Festival 1976, week long festival, 1/19-25, with videotapes of local performances each night at 7 pm, major dance films at 7:30 pm, with speakers from the dance world; all at Lone Mountain College Main Theatre, 2800 Turk, SF, 752-7000, free, but call to make sure tickets are still available.

World premiere of Gerhard Samuel's *Sun-Like*, performed by ten local musicians in a chamber ensemble, under the direction of Samuel, 1/19, 8:30 pm, Fireman's Fund Forum, 3333 California/Presidio, SF, 421-1000, \$4.50, sponsored by the SF Chamber Music Society.

Contemporary Dance Experience, 1/19, 7 pm, in the Lurie Room, Main Library, Civic Center, SF, free.

Daniel Nagrin presents two solo dance concerts, Changes, 1/20, 8 pm, a retrospective of solo dances; Jazz Changes, 1/21, 8 pm, with music by Stan Kenton, Thelonius

Monk and others; both in Zellerbach Playhouse, UC Berk., 642-2561, \$4/\$2.50 students.

Young International Trio, 1/20, 8 pm, music by Beethoven, Brahms and Shostakovich, Community Music Center, 544 Capp, SF, 647-6015, \$2.50/\$1.50 students.

SF Conservatory musicians present Brahms's *Horn Trio Opus 40*, 1/21, in the Exploratorium, 3601 Lyon/Bay, SF, 563-7337, 25 cents.

Mark Naftalin in concert, 1/22, 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, \$3.

Pianist Deno Gianopoulos, from UC Berk. music faculty, 1/23, 8 pm, Hertz Hall, UC Berk., 642-2561, \$3/\$1.50 students.

Guitarist Spencer Burleson, 1/24, 2 pm, James Moore Theatre in the Oakland Museum, 10th St./Oak, Oakl., 273-3009, free.

Taj Mahal, 1/24, 6:30 and 9:30 pm, Fine Arts Theatre, College of Marin, Kentfield, 454-0877 or dial TELETIX, \$5.50.

Carmen McRae, 1/24, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$6.50-\$5.50/\$5.50-\$3.50 students.

Handel's Messiah, presented by the Ca-

lifornia Bach Society's Boy Singers, Chamber Chorus and Chamber Orchestra, under the direction of Edwin Flath, 1/24, 7:30 pm, Trinity Methodist Church, Dana/Durant, Berk., 1/25, 7:30 pm, St. Ignatius Church, Parker/Fulton, SF, 493-7239 or dial TELETIX, \$4/\$3 srs., students.

J. S. Bach's organ music, performed by Yuko Hayashi, 1/25, 8 pm, Hertz Hall, UC Berk., 642-2561, \$3/\$1.50.

Sinbad the Sailor, musical fairy tale presented by SF Children's Opera, 1/25, 2:30 pm, Washington Aud., 30th Ave./Geary, SF, 386-9622, \$3.50-\$2.50.

San Jose Symphony, with guest conductor Aaron Copland and the Martha Graham Dance Company, 1/25, 3 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, \$15-\$10, at Macy's and other major ticket agencies.

Bio-centennial cabaret, every Thurs., 8 pm, with music by Kindred Souls, Circo del Sole and news from Earth Read-Out, at the SF Ecology Center, 13 Columbus, SF, 391-6307, free. □

CLUBS

SAN FRANCISCO

Boarding House: Steve Martin and Liberty, thru 1/19, Arlo Guthrie, 1/20-24, 960 Bush, 441-4333.

Coffee Gallery: Flying A Band, 1/16, with Toby Topp; Loose Gravel, 1/16, with Richard Harley Brown; Loose Gravel, 1/23, with Michael DeJong; Flying A Band, 1/24, with Richard Harley Brown; open mike; Sun-Mon.: auditions, Tues.; poetry, Wed.; George, Thurs., 1353 Grant, 362-9369.

El Matador: George Shearing, thru 1/17; Jackie and Roy, 1/19-31; 492 Broadway, 434-2913 or dial TELETIX.

Family Pharmacy: Ted Stewart and Don Woods, Thurs.; Ragged but Right and Cayuse, Fri.; Becky and Bob and Joan, Sat., open mike; Sam Rolnick, Sun.; 4344 California/6th Ave., 668-7755.

Great American Music Hall: Vassar Clements Band, 1/16 and 18; Mose Allison, 1/23-24; 859 O'Farrell, 885-0750.

Keystone Korner: Hadley Caliman, 1/19; Ron Carter Quartet, 1/20-25; 750 Vallejo, 781-0697.

Old Waldorf: the Rowan Brothers, 1/15-17; Steve Seskin Band, 1/18-19 and 25-26; Eddie Money, 1/20-24; California/Divisadero, 921-3050.

Omnibus Cafe: Slezee, 1/15 and 24; 1821 Haight, 752-7338.

The Palms: D. Thurston Corren, Mon. and Fri.; Peach with Billy Philadelphia, Tues.; Mitch Woods, Wed.; Outset, Thurs.; Louis Arnold Steel Drummers, Sat.; Billy Philadelphia Trio, Sun., 1406 Polk, 673-7771.

The Reunion: Art Pepper Quartet, 1/16-17; the Jerome Richardson Quartet, 1/23-24; the Scratch Ensemble, Mon.; Roger Glenn's Latin-Salsa Band, Tues.; Salsa de Berkeley, Wed.; Dave Alexander, Thurs.; Hal Stein jazz jam, Sun., 4-8 pm; Jules Broussard and Company, Sun. eves., 1823 Union, 346-3248.

Rusty Scupper: Andrew and Hovey, Wed.; Jonathan Lind, Thurs.; Reilly and Maloney, Fri.; John Gilton and the Giltones with Maryann Price, Sat.; 475 Francisco, 986-1180.

Savoy Tivoli: Stoneground, 1/15; Tom Jans, 1/16-17; Yesterday and Today, 1/18; 1438 Grant, 391-2821.

The Scene: Tommy Smith's Third Act, 1/15-18, with special guest Sonny Lewis on tenor sax; Frankie Beverly's Raw Soul, 1/19-21; Tommy Smith's Third Act with special guest Steve Keller on sax and flute, 2301 Fillmore, 567-0593.

United State Cafe: Robbie Basho, 1/15; Honey Creek, 1/16; Laura Allan, 1/17; bio-centennial cabaret, 1/19; Us, 1/20; Happy Valley, 1/21; High Country, 1/22; Laura Allan, 1/23; movies, 1/24; 1538 Haight, 626-4143.

Ye Rose and Thistle: American Standard, 1/23-24; 1618 California/Polk, 474-6968.

EAST BAY
Bishop's Coffeehouse: women's night, 1/16.

1/18, Latin American music by Rene and Jose Luis Orozco, 1/20; film series, 1/21; benefit for NICH, 1/22; Flor del Pueblo, 1/23; Love, Power and Strength and the Harmonistics, 1/24; film series, 1/25; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: open mike, 1/15; Koan, 1/16; Bay Area Comedy Troupe, 1/17; Indian Sunset, 1/18; poetry, 1/19, with C. C. Saw and Margaret Cesa; games night, 1/20; Carol Denny and J. C. Caldwell, 1/21; open mike, 1/22; Middle America, 1/23; First Anniversary Extravaganza, all day celebration, 1/24; 2516 Telegraph, Berk., 841-9070.

Longbranch: Grayson Street and Billy C. Farlow Band, 1/15; Earthquake, 1/16-17, with Greg Kinn on Fri. and with Back Road on Sat.; Greg Kinn and the Rubinos, 1/18; The Third World, Jamaican reggae group, 1/19; Sylvester and Little Roger, 1/21; Grayson Street and Lucky Strike, 1/22; Greg Kinn and Grayson Street, 1/24; Greg Kinn, 1/25; 2504 San Pablo, Berk., 848-9696.

West Dakota: Roulette, 1/15, with Freddie Roulette, Salsa de Berkeley, 1/16, Sundance, 1/17, plus guitarist James Hyman, Obeah, 1/18; Valley, 1/19; Catapult, 1/20; Kevin "Blackie" Farrell and the Moonlighters, 1/21, with Billy C. Farlow, Toni Brown, 1/22; Mike Bloomfield, Nick Gravenites and Mark Naftalin, 1/23-24; Listen, 1/25; Ramrod, 1/26; 1505 San Pablo, Berk., 526-0950.

NORTH-SOUTH

Bach Dancing and Dynamite Society: Jerry Butzen and the Sweet and Hot Jazz Band, 1/16, 4:30 pm, the Jerome Richardson Quartet, 1/25, 4:30 pm, on Miramar Beach, between Magellan and Medio off Hwy. 1, near Hall Moon Bay, 726-4143.

Country Road South: Shadowfax, 1/18; 1425 Burlingame Ave., Burlingame, 343-7170.

Inn of the Beginning: Nielsen-Pearson Band, 1/15, plus Dana Cooper and the Weasel Band; Frankie Beverly and Raw Soul, 1/16-17; the Paxton Brothers, 1/18; the Jones Boys, Starfire Express and Trish St. John, 1/19; Longhouse Band and City Limits, 1/21; Soundhole, 1/22; Merl and Tony Saunders, Martin Fierro and Paul Pena, 1/23; the Paxton Brothers, 1/25; 8684 Old Redwood Highway, Cotati, (707) 795-3481.

Nashville West: Jerry Clark and the New Breed, Mon.-Sat., Mudd, Fri.-Sat., Mountain Grass jam, Sun., 193 Commercial, Sunnyvale, 732-7730.

Odyssey Room: Butch Whacks, 1/19; Rock-It, Tues.-Sat.; Garcia Brothers, Sun., 799 E. El Camino, Sunnyvale, 245-4448.

Sleeping Lady Cafe: Frankie and Jimmie Paxton, 1/15; Tony and Blackie, 1/16, plus Pam Moore; Richard Garneau and Phil Ford, 1/18; Billy Asproditos, 1/19; Cryptic Research Band, 1/22; Taboo Revue, 1/23; Happy Valley, 1/24; Joel Edelstein, 1/25; 58 Bolinas Road, Fairfax, 456-2044. □

GAY

Bay Area Gay Liberation meets, 1/15, potluck dinner at 7 pm and general meeting at 8 pm, at the SIR Center, 83 6th St., SF, 431-1522.

Dance, 1/16, 8 pm, with recorded music, sponsored by Peter Decker and Tammy Lynn, Mr. and Ms. Gay San Francisco, at the SIR Center, 83 6th St., SF, 781-1570, \$2.

Group jogging: Slow Lake Happy Birthday run, 1/18, meet 10 am at the lake in Golden Gate Park for the run that begins the third year of the group (birthday cake will be served); Lake Merced run, 1/25, meet 10 am at the boathouse; for more info call 626-9081 or 626-1350.

Gay men's massage workshop, 1/17-18, held in SF by a longtime Lavender U. teacher, call 929-0883 for info and reservations, \$28 (negotiable).

Organizational meeting for a Coalition to Defend Gays in the Military, 1/20, in the evening, call 431-1522 for location and more info about the group.

Hyacinthus, a new group forming for gay women and men, call 861-6679 for more info.

Fruit Punch, gay men's radio, every Wed., 10 pm, on KPFA (94.1 FM), 848-6767.

Daily raps for gay men and lesbians, on topics from sexual fantasies to problem drinkers, at the Pacific Center, 2329 San Pablo, Berk., call 841-6224 for a complete schedule.

Distingay, a discreet gay dating service, open daily 11 am-4 pm; call 771-1045.

Gay Latino Alliance (GALA), new social and political group, call 771-8479 for more info.

Open lesbian rap, Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing, Berk., 548-4343.

SF Gay Rap, Tues., 8 pm, 121 Leavenworth, SF, 771-1450.

Lesbian rap, Thurs., 8 pm, South County Women's Center, 25036 Hillary, Hayward, 537-2112, childcare available, but call 24 hours in advance. ■

COMING UP—

The definitive guide to the Castro Street area, by Chet Roaman, encompassing Drafts, Junque, Pulp, Items, Imports, Grub, Duds, Services and Sweat, plus a look at the neighborhood as seen by the folks who have always lived there. All in the next issue of the Guardian.

guardian classified

PERSONALS

Good-looking, easy-going W/M, 28, 6', 160, Blond Aries living on cozy boat in Sausalito. College grad, presently driving taxi and selling real estate seeks att. Caucasian female 20-28. Prefer vegetarian, non-smoker for nature walks, massage, friendship. Write Paul Jones, Guardian Box 10-14-H, 2700 19th St., SF, 94110. Photo exchanged.

Lesbian/feminist, low-key, sometimes reclusive/moody, sometimes outrageous, rarely entertaining in crowds; enjoys talking, music, even going "out"; likes cats, books, poetry, fireplaces; seeks a woman who can bear the above and share/explore new things. Please write T.T., Guardian Box 10-14-G, 2700 19th St., SF, 94110.

Male flutist, 42, open & gentle; seeks unattached woman flutist, harpsichordist or pianist or non-musician who enjoys the arts. Non-smoker only. Write to Musician, PO Box 31283, SF, 94131. Please include details about yourself and phone number.

Older, but still young in mind, wh. m., living in camper seeks fem. companion, Vietnamese, Amerindian, Japanese or Chinese, must be vegetarian, non-smoker, into yoga, tantrics, to travel Southwest, possibly Mexico, all expenses paid. Reply Box 10-14-C, Bay Guardian, 2700 19th St., SF, 94110.

Is there a woman interested in attending a swinging party with a man whose wife says OK? Box 1034, Oakland 94604.

Get acquainted with the Bay Area's finest weekly newspaper—the Bay Guardian! 12 issues for only \$3! See page 2 of this issue.

I am a W/M, 27, interested in meeting a female who is 5'10" to 6'3" in height and not under 150 lbs. I would like her to be open-minded on any subject, and somewhat athletically oriented. My main interests are tennis, swimming, jogging, and open-minded people. If there is a woman who meets the above, I will try my best to make you happy. John, Guardian Box 10-14-N, 2700 19th St., SF 94110.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800. Open 24 hours.

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE, San Francisco's foster home recruitment organization for information at 752-4142.

Beautiful, intelligent, affectionate lady, early 20's, interested in travel, languages, photography, art, fashion, desires special, affluent, warm, gentleman for a rendezvous. Jane, Box 910, 437 1/2 Hyde St., SF, CA.

Have you ever deliberately avoided all sexual involvement with others? Writer researching Human Behavior article on celibacy seeks interviews. Please include phone number with note. Bob Burg, Guardian Box 10-15-G, 2700 19th St., SF 94110.

Seek liberated female travel companion for European adventure. Share costs—leave late January. Ken, Guardian Box 10-14-K, 2700 19th St., SF, 94110.

B/M will meet white females and couples for employment. "Discreet." Nat., Guardian Box 10-14-M, 2700 19th St., SF 94110.

Very attr. B/F sincere and friendly in early 40's wants to meet interesting B/women. Have sensuous husband. Please write to P. O. Box 3242, Daly City, CA 94015.

COUPLE relationship wanted with man who values loyalty, companionship and commitment by woman, teacher, artist, 49. Guardian Box 10-15-K, Guardian Building, 2700 19th St., SF, 94110.

Yoga freak, athletic, 6', 175 lbs., seeks same "30's", "20's", trade occasional massage, Marin, SF, Guardian Box 10-15-C, 2700 19th St., SF, 94110.

Is there ONE man out there—politically radical-left enough, but who's still open to love, sensitivity; sexually alive, can lay back, dig jazz, salsa, art; into good health, nature, and who is liberated enough from HIS past to allow space for one matching, sure, lovin' Libra Lady? 48-60. P. O. Box 201, Pinole, 94564.

Will the dark-haired woman wearing red, reading newspaper, riding 30-Stockton bus to Washington St. Tuesday, Jan. 6, 6:45 pm, please contact Ken, Guardian Box 10-15-H, 2700 19th St., SF 94110.

I am a 28 yr. old gay woman looking for an older woman (30-35) interested in a lasting, meaningful relationship. If interested send phone number to Guardian Box 10-15-F, 2700 19th St., SF 94110. Will call all who answer. SF women only.

Gay Psychologist, 40, would like to meet warm, mature, attractive professional woman. San Jose area. Interests: classical music, tennis, writing, philosophy, parapsychology. Barbara, Guardian Box 10-15-D, 2700 19th St., SF 94110.

In order to protect your privacy, as of January 1, 1976, the Guardian Classifieds will accept PERSONAL ads with Guardian boxes, P.O. boxes or mail service boxes ONLY. No private phones or addresses will be published. With this in mind, the charge for Guardian boxes will be reduced to \$1.25, which will hold your box open for one month. You may pick up responses in person at the Guardian office, or provide us with a stamped, self-addressed manila envelope. This applies ONLY to ads in the PERSONALS category.

Dynamic, caring male, 20's, desires open, petite, fun loving woman. Box 111, 625 Post, SF.

Gentle, good-natured, touching-and-being-touched kind of person (W/F-age 39) with ten years experience in management/supervisory development work would like to develop close, companionable relationship (but not marriage) with professional man-35-50. If interested, write Guardian Box 10-15-E, 2700 19th St., SF 94110.

Bored husband, 45, seeking discreet woman for occasional, no money, sex. Reply PO Box 8204, San Jose, CA 95155.

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LEGAL NOTICES

FICTITIOUS BUSINESS
NAME STATEMENT
File No. 16982

The following person is doing business as SUNDEALER SALES at 1277 8th Ave., No. 105, San Francisco, California 94122.
Kenneth M. O'Brien, 1277 8th Ave., No. 105, San Francisco, California 94122.
The business is conducted by individual:
Signed Kenneth M. O'Brien
This statement was filed with the County Clerk of the City and County of San Francisco, California on December 2, 1975.
Pub. Dates:
Dec. 18, 23, 1975, Jan. 8, 15, 1976.

The Bay Guardian was adjudicated a newspaper of general circulation on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506 for charter rates and information.

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35 yr. old single gentleman desires mature female, 25-35, to share apartment for emotional and physical companionship. Financial contribution optional. 933-1689.

Join three together non-smokers in cozy Mission-Street flat. Your own large trippy bedroom, only \$60!!! 431-3233, 861-2264; keep trying.

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Will share with one or two. Spacious Mill Valley home on stream in redwoods. Jacuzzi room. Housecleaning included. \$500 mo. plus utilities. Bill, 383-5426.

\$108 or \$162. 1 or 2 responsible singles @30 share Noe Victorian flat/yard with female into psychology and awareness. Evenings, 824-0342.

Roommate wanted. Roommate leaving. Bedroom available in 3 bdrm. house. Share 100 yr. old historical house with 2 others. Two fireplaces, sundeck, sauna, garden, backyard. Marina. Call 392-3836, or 567-5131.

Large bedroom in cozy apartment. Non-smoking Woman preferred. \$150. Good transportation. 665-4320, after 7 pm.

Roommate wanted, prefer female, to share sunny spacious Richmond Dist. flat. Rent is \$100. 668-3575.

Responsible mellow female wanted to share spacious Inner Richmond flat with male. Own bdrm., fireplace, good vibes, \$110 + utilities. Call 387-9406.

Woman wanted immediately to share large attractive sunny upstairs 6-room flat (renovation nearly complete) and huge yard in Berkeley flatlands, with busy feminist radical therapist/writer, bisexual, 32, building owner. Prefer creative, neat woman not into alcohol, drugs, \$100 plus utilities. 530-8250 or 841-3015; keep trying.

I'm looking for a nice woman, 25-35, to share sunny, 2 br. Victorian flat in Pacific Heights. \$175 + 1/2 utilities. Mark, 391-7510; 921-6139 after 6.

Large attractive 18th Ave. flat to share with considerate person/\$137.50 monthly with \$75 deposit/call Tom Berman: 387-1095 eves. or 864-2752 days/available February 1.

Share nice house in Bernal Heights for single person interested in money off the rent for helping with 4 yr. old girl. 826-3892.

\$110 plus utilities, own furnished bedroom/bath, view, near transportation/stores. 25 minutes from SF. Prefer male college graduate, straight/bi, to 35 with steady income. Share with Black man, college grad, 33; El Cerrito. 527-5658.

Quiet, financially secure person wanted to share attractive, 2-bedroom flat in Mission-Noe area. \$117.50/month + 1/2 utilities. 824-4625.

Employed, non-smoking woman wanted. Beautiful old 3 bedroom Berkeley Hills home with view. \$170. 527-5868.

Together roommate, beautiful Victorian flat with 2 others. Vicinity Presidio Heights. View, yard, sun roof. \$145 plus. Available Feb. 1. 567-5604.

Roommate wanted to share nice 3 bedroom, Buena Vista area, flat with electrician & grad student, M or F, non-smoker, cooker, eater, laugher. \$134. Bob or Richard, 626-1835.

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Wanted - 2 bedroom place or room in North Beach household. May good Karma shower you if you turn me on to a place. Katy Butler, 824-7660/841-3015.

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\$150/month, Pacific Heights, furnished, own room. Prefer female, 24-30. 567-2192 evenings, or 864-0815, ext 27 days.

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We regret any inconvenience or misunderstanding arising from the erroneous deletion of copy in the KHA PRODUCTION "Poi Scales" ad in the January 9, 1976 ed. Page 13 under the heading: "SMOKERS WITH MORE THAN 1 OZ." Should read: Jail! (up to 6 mos.) and/or \$500 fine. BG

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friday to friday

by Nancy Dunn
Deadline for next issue is
Wednesday, Jan. 14, noon.
★ indicates free admission.

friday 16th

Necessity was the foundation for the prize-winning mime skills of Miko (Bronislaw Machalski), who quickly learned to communicate without words after he was deafened in childhood. 8 pm tonight and tomorrow night, at the Curran Theatre, 445 Geary, SF, 673-4440, \$5.

Jazz Roots: Afro-Euro Fusion, music that shows the development of jazz, by saxophonist John Handy and Kwaku Daddy, master drummer from Ghana. 8 pm, in the Fine Arts Theater on the campus of the College of Marin, in Kentfield, 454-0877, \$3.

Key Concert for the expansion and survival of SF's best jazz club, Keystone Korner: the Grover Washington Jr. Sextet and the George Benson Quintet and String Quartet present a benefit concert for new seats and an improved ventilation system in the financially shaky club. At 8 pm, in the Paramount Theatre, 2025 Broadway, Oakl., 465-6400 or dial TELE-TIX, \$7.50-\$5.50.

Speak Out on the Economic Crisis, with Wilbur Haddock of the United Black Workers, Louise Sweeney of the SF Child's Council, Carlos Vasquez of CASA and Arnold Townsend of the Western Addition Project Area Committee, sponsored by the West Coast Regional Hard Times Conference Committee. At Mission United Presbyterian Church, 23rd St./Capp, SF, 647-6196, \$1 donation.

saturday 17th

Giant Size Carrots and cabbage and roses that bloom in the dead of the Northern Scotland winter are just a few of the phenomena the Findhorn Community says result from their special communication and cooperation with plants (also works on people, they say). Hear it from the founder of the community tonight at 6 pm, plus the hour-long film on the community and live music by Hans Poulsen. At the First Unitarian Church, Franklin/Geary, SF, 391-6300, \$3.

Sleight of Voice tricks from ventriloquist Ron Coulter from the Myth and Magic Factory, bringing his partners Sid Star, Oscar and Cora to life. 10 am and noon, in special children's matinees, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1.50.

Double Your Pleasure and your fun at the best double bill to come down the road in a long time, Richie Havens and Taj Mahal together, 8 pm, at the Berkeley Community Theater, Allston/Grove, Berk., \$6.50-\$4.50, dial TELETIX.

If Everyday were Payday, the fading Country and Western star played by Rip Torn in *Payday* might be happy. The sound track of this film produced by Ralph Gleason is outstanding; the script was written by Don Carpenter, another Bay Area resident. This was the first film from Berkeley's Fantasy Productions (whose most recent production is the more successful *One Flew Over the Cuckoo's Nest*). At 7:30 and 9:45 pm, 142 Throckmorton/Madison, Mill Valley, \$2.

Only Two Years since SF voters made quality childcare an official priority of the city, but not much has changed since then. Today from 10 am-3 pm, the Labor Studies Dept. of SF Community College and the Coalition of Labor Union Women presents a workshop on the Crisis in Childcare, with representatives from private and public childcare centers sharing their ideas on how to improve the situation. A special emphasis on getting childcare centers through union contracts. At 33 Gough, SF, 863-1715, call ahead for childcare, free.



This was Angel Island, from 1910 to 1941 a detention camp for Chinese immigrants who were prevented from entering the country by severely restrictive immigration quotas. The immigrants were held in crowded quarters, behind barred windows, for as long as two years awaiting clearance from the Immigration Service.

Left, a missionary (on the right side of the table, wearing the bonnet) passes on her "good word" to a captive audience.

Below, the wharf of the island's camp covered with a web of firehoses as the 1940 fire burns out of control, destroying much of the camp.

From the Kearny Street Workshop's exhibit on the detention camp, thru 3/2, at the Jackson Street Gallery, 565 Jackson, SF, 982-7425.



sunday 18th

It's Not Often you get a chance to hear live Serbian music. Today George Marsh presents the Orao (Eagle) Tanburitza Orchestra, four musicians who perform on traditional string instruments from the Balkans. On Globetrot, a regular program of international music, at 4 pm on KBRG (105.3 FM).

Hillbilly Jazz/rock from fine fiddler Vassar Clements. Clements is responsible for the fiddling that backs up a host of Nashville stars, and he has performed with Jerry Garcia, Richard Betts, the Nitty Gritty Dirt Band and other rock notables. Tonight with his own band, 9 and 11:30 pm, at the Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$4.

Up to Snuff: The Oakland Museum now has on exhibit almost 50 newly acquired Chinese snuff bottles of porcelain, jade and other semi-precious stones, glass and metal, and several of hornbill ivory. Plus a few examples of Western snuff boxes for comparison. On the first level of the museum, near the Jade Pagoda. 10 am-6 pm today, 273-3585, free.

monday 19th

Not Just for Fun, dancing is the means to pay the piper for some. Tonight at 7 pm, Beatriz Ross's Contemporary Dance Experience presents an evening of dance, music and poetry, with a discussion of dance as work in American life. Part of the American Issues forum on working in America, in the Lurie Room of the Main Library, Civic Center, SF, 558,3191, free.

That'sa Nice: Now the traditional Monday night open mike at the Coffee Gallery offers a special pizza deal. For \$2.50, all you can eat. The stage is open from 9 pm, but the pizza goes on sale beforehand. At 1353 Grant, SF, in North Beach, 362-9369, the open mike is free.

This Is a rare occasion for SF theatergoers, a chance to attend the world premiere opening of a play by the likes of Tennessee Williams, *This Is (An Entertainment)*, presented by ACT tonight at 8:30 pm, at the Geary Theatre, Geary/Mason, SF, 673-6440, \$8.50-\$6.

tuesday 20th

B. B. King, two shows tonight and tomorrow night, 8:30 and 11:30 pm; Great American Music Hall, 859 O'Farrell, SF, 885-0750.

Fighting the Nukes: *Lovejoy's Nuclear War*, a documentary film about the organic farmer who waged a single-handed battle against a proposed nuclear power plant in Massachusetts, and topped the utility's weather tower in the process. Plus *Powers That Be*, a controversial TV documentary made in 1971 with interviews of proponents and opponents of nuclear power; producer Don Widener recently won \$7.75 million dollars from PG&E in a libel suit against the utility company's attempts to suppress both him and the film. At 7:30 pm, SF Museum of Modern Art, 4th floor, Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 srs., members.

Beyond the Cuckoo's Nest and right back to the grisly reality of forced mental treatment, *Hurry Tomorrow* documents the brutality toward patients in LA's Metropolitan State Hospital. At 7:30 pm, Glide Church, Taylor/Ellis, SF, 863-4488, \$2.50 donation.

Against the Will of many psychiatric patients, they are forced to submit to drugging or commitment to mental institutions. Network Against Psychiatric Assault (NAPA) presents a panel discussion on forced mental treatment, 7:30 pm, at the Noe Valley Branch Library, 451 Jersey, SF, free.

Like the Intricate Roots of the tree by the same name, the five men who form Mangrove weave beautiful patterns as they improvise from contact. At 8:30 pm, Cat's Paw Palace, 2547 8th, Berk., 841-6911 or 552-2508, \$2.

wednesday 21st

In the Black Forest of Baden-Baden, Brahms was inspired by the indigenous horn without valves to write the *Horn Trio Opus 40*. Performed 8 pm by Dan Cunningham, Lani King and Peggy Nosker from the Conservatory of Music, in the Exploratorium, 3601 Lyon/Bay, SF, 563-7337, 25 cents.

The Old West and the new West in film: veteran Western director John Ford puts James Stewart, John Wayne, Vera Miles and Lee Marvin together in *The Man Who Shot Liberty Valance* (1962) in a shoot-em-up a few cuts above average, plus the Oklahoma oil drama, *Hud*, with Patricia Neal and Paul Newman. Today thru next Tues., at the Powell Cinema, 39 Powell/Market, SF, 421-4040, \$2.50/\$1.50 weekdays til 3 pm/\$1 srs., every day until 5 pm.

A Real Screwball comedy with Cary Grant and Katharine Hepburn, *Bringing Up Baby*, plus Irene Dunne and Douglas Fairbanks Jr. in *Joy of Living*. Today thru next Tues., at the Richelieu, 1075 Geary/Van Ness, SF, PR 1-5200, \$3/\$2 with discount card.

thursday 22nd

Two for the Road: *Easy Rider*, the late Sixties film that long-haired hitchhikers in the South still reflect on, and that still gets blamed for the influx of rowdy youth to New Orleans's annual Mardi Gras celebration. With the suspense thriller *Drive, He Said*. Today thru Saturday, showing continuously from 1 pm, at the Times, Stockton/Broadway, 362-3770, \$1.

New Left leader in the early days, now author of *False Promises*, Stanley Aronowitz discusses "Psychology, Mass Culture and Social Revolution," at 7:30 pm, 145 Dwinelle Hall, UC Berk., 653-3970, free.

He Should Know: Berkeley Mayor Warren Widener discusses *The Municipal Money Crunch*, for the benefit of those who have already begun to figure out their income tax for the last year. At noon, in the upstairs lounge of the Faculty Club, UC Berk., 642-2561, free, but there is a lunch that comes with the forum that will not be free.

Brick Bats a lot less than 1000 in the screen adaptation of Tennessee Williams's *Cat on a Hot Tin Roof*. Paul Newman plays the ex-football hero, Elizabeth Taylor as Maggie the Cat and Burl Ives in his Oscar-winning portrayal of Big Daddy. At 7:30 and 9 pm, SF Jewish Community Center, 3200 California/Presidio, SF, 346-6040, \$2, free parking in the Fireman's Fund lot across the street.

Ericka Huggins, who worked with the Black Panther Party in the late Sixties, now poet and author of *Insights and Poems*, and current director of Oakland Community School. She reads tonight with psychiatrist George H. Hogel, as part of the Forefront Readings series of poets and scientists sharing the stage for the evening. At 8 pm, in the Palace of Fine Arts, 3601 Lyon/Bay, SF, 563-7337, \$1.50/\$1 members, srs., students.

friday 23rd

White Bread, the first in a series of four experimental improvisational performances by Motion The Women's Performing Collective, in which they build a theater piece around an environment created by Jock Reynolds, sculptor and environmental artist. 8 pm at 80 Langton St., SF, 525-7863, call for ticket info.

A Mixed Bag of improvisation, with an emphasis on jazz, from the Metalwood Skin Band, a trio of accomplished musicians: Larry Blackshare (on vibes); who plays around the Bay Area jazz spots regularly and has worked with Stockhausen and George Shearing, Joe Carroll (on bass), who once played with Mose Allison; and Bob Amacker (on conga drums), a Tai Chi instructor who studied tabla and conga drums on the side. At 8:30 pm, at 1750 Arch St., Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

A TV Freak's Dream or Madison Avenue's Nightmare, *The Groove Tube* parodies American television thoroughly, right down to the advertising jingles. Some find the film repetitive, but it's a good alternative to the tube's Friday night fare. Four shows, every 90 minutes beginning 7 pm, Wheeler Aud., UC Berk., 642-7477, \$1.50, tickets only at the door, one hour before screening.

More events inside

For complete Bay Area theater and movie listings (openings, first runs, foreign films, revivals and bargain matinees), clubs, music, dance and gay events, see pages 21-23.